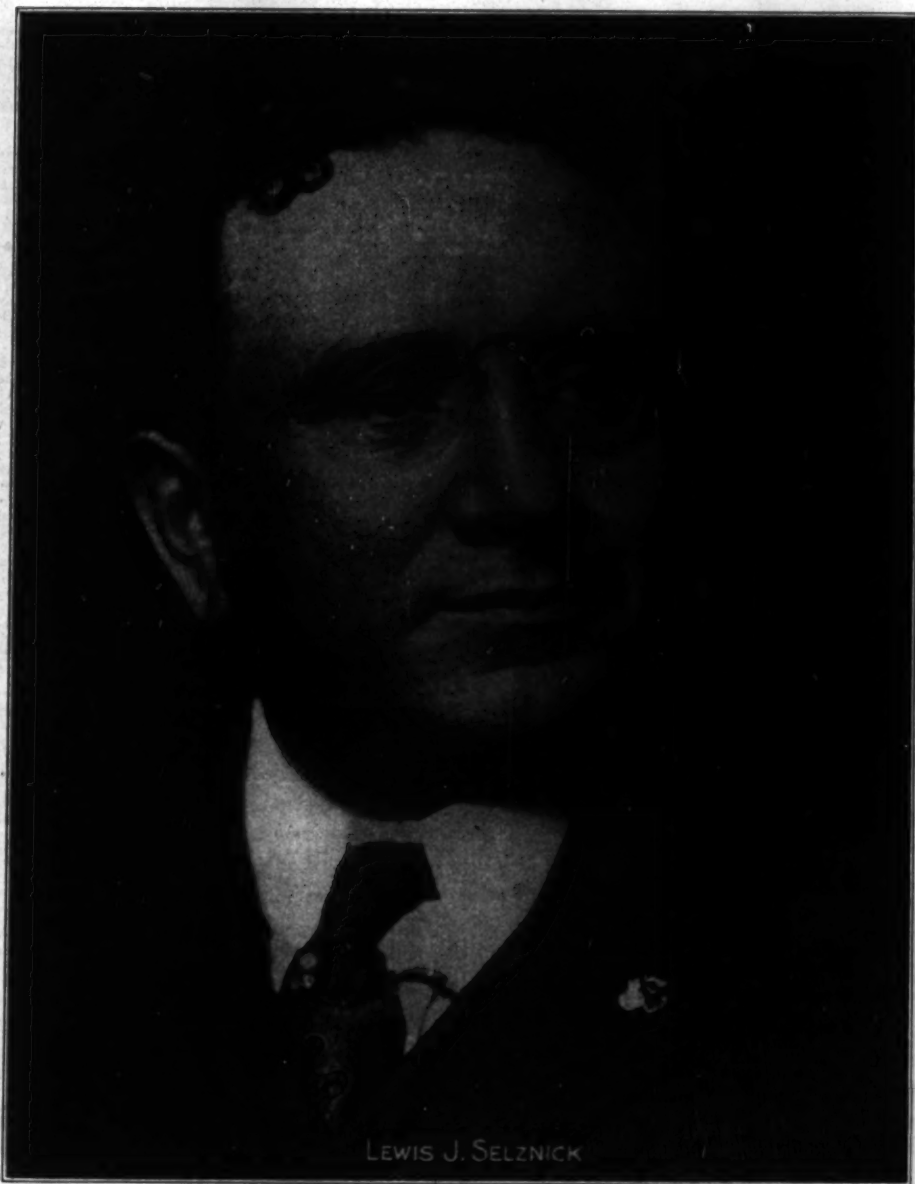


DECEMBER 18, 1915

TEN CENTS

*THE* NEW YORK

# CLIPPER



LEWIS J. SELZNICK

Oldest Theatrical Journal in America

Founded in 1853 by Frank Queen

A WONDERFUL SONG WITH A WONDERFUL PUNCH

**"ALL I CAN DO IS JUST LOVE YOU"**

BOSTON 176 Tremont Street. CHICAGO 145 W. Clark Street. LEO. FEIST, Inc. 135 W. 44th St., New York. PHILA. Broad & Cherry. ST. LOUIS 7th & Oliver Sts. 'FRISCO Pentagon Building

## WHITE RAT NIBBLES.

BY VICTOR V. VASS.  
Bryant 8780.

Could write a lengthy item, but won't, so list to a condensed story: The place, a restaurant. The time, about midnight; cashier, a young lady, counting up.



Two customers, from appearances, "Yeggs." Cashier sizes individuals up as jimmy manipulators, for they are taking in the situation more than enjoying their coffee and:

No, as waitress enters from kitchen, bright cashier addresses waitress thus: "Maie, did you see my Thirty-two? I was in drawer hours ago." "Sue" replied: "Why cert, Ma-

ie put de thing underneath de bills. As if shocked by Thomas Mott Osborne's electric novelty, those suspicious looking gentlemen, with caps and sweaters, camped.

Now, in this organization we have a much larger: Thirty-two. 'Tis always ready, kept clean and well oiled, and is protected by some 10,000 unmolested amusers. That Thirty-two is Harry Mountford. Again I will mention his name—Harry Mountford.

As a "Chef," P. George understands cooking it up for an audience. P. G. does a musical act that is refined and pleasing.

From Atlanta, Ga., I heard from Jack Lord, who wishes it known that he desires the address of Costello and La Croix, a shooting act. Address Jack care of Greenwood Thea. Agency, Empire Life Building, Atlanta, Ga.

"THANKS," OLD TIMER, for those two docketts. Enjoyed Fred Niblo on stage as I do at meetings of W. R. A. U. My old time associate, Sam Harris, does not need this publicity, but the least I can do for kindness is to mention his name.

BUSINESS MAN is correct for our door man, Mike Febrick proved himself a genuine salesman. Out of some 175 tickets given him to sell for Catholic Actors Guild he disposed of 158. Mike nowadays is a very busy fellow challenging all who enter to club. You know we have some new members.

OPEN MEETING Tuesday, Dec. 7, was big champ. affair. Many old members stayed away purposely, making room for those who are anxious to hear chatter of boasters. I will not say many, but at least 1,000 were turned away.

ABOUT due to Manhattan: Lew Morgan, a chin-plice artist.

H. C. MARTIN, attorney, thinks club an ideal structure, and will shortly become a lay member.

THE VICE PRESIDENT is in town. Long may he live and prosper. Refer to Alf Grant.

WAS PLEASED to see Al. Von Tilzer and Mike Bernard enjoying themselves in Ratskeller about 1 A. M. Friday morning, Dec. 9.

ALTHOUGH a team a short time, my friends Rand and Pell have been employed by responsible managers. One Jimmie Plunkett pilots this team. The boys do a double German specialty that seemingly does not annoy the Allies act presented by Raymond and Caverly.

How very sorry I am to hear from Will S. Beecher that his charming partner, Anna Hess, is quite ill through worry over her dad's health. You know Anna just quit the game temporarily to be near her beloved papa, who resides in St. Johnsville, N. Y. Trust your dad is better at this point.

DON'T FORGET THE BIG CHRISTMAS ISSUE will shortly appear. *Advertise.*

STELLA GILMORE should think much of a certain young man whose initials are F. N., for often he tells me how worried he is concerning her eyes, which evidently are falling.

MISSSES CAPITOLA and KATHLEEN are a genuine hit at our campers. These young ladies are some sweet sixteen, and what sweet singers!

E. BLANCHE RICE was re-instated last week.

GILMORE CORBIN is now comfortably located in Watervliet, N. Y. *Enough said.*

GREAT CEASAR and Hamlet wonders: List, brothers and sisters, Harvey Green now manages an Eighth Avenue picture house. Some fellow—and should make some manager. I wish him "mazul."

ON THE U. B. O. time, Walter Brower, this week, Toronto, Can.

ED. DURKIN, "Raffin" and Doc. Armstrong gave a theatre party at scamper, last Thursday—and what a time the bunch had—Jack Apdala, sitting near, appeared to me as if he was jealous, but knowing Jack so well, this could not be.

JERRY CUNNINGHAM, just back from Boston, Mass., when asked conditions thereabouts just raised both hands, and in disgust said: "Pittiful." Jerry is a genuine entertainer, so use your own judgment.

ALL THE way from Winnipeg, Man., Mrs. D. Abbott pens me: "I can secure a 'Kosher' meal at thirty-five cents"—still forgets the cost of R. R. fare.

MAGGIE TOOMEY, housekeeper, pays as much attention to care of hotel premises, were clubhouse her own home.

ALTHOUGH not members, Charles Murphy and Harry Spielman, boys back stage of Putnam Theatre, are genuine boosters.

DAN STANLEY and AL. BURNES are a team of dancers hard to surpass.

SISTER TEAMS are scarce, and good ones scarcer. Chris Brown thinks Sunshine and Earl a genuine sister team.

LLOYD and CASTANO's big act, "Troubles at Rehearsals" is one big laughing hit, full of novelties. Artists with act are: Walter Ware, Larry O'Keefe, King Sisters and Helen Denehy.

CAME into club Friday last, at about 11.15 P.

M., and looked to me as if more chairs were needed—reading room truly was over crowded.

AND THIS is the way card reads—and it sure did read good to me—Happy New Year Testimonial to Bro. Wynn Douglas, at the Maxwell House, Lexington Avenue and Fifty-fourth Street, Jan. 8, 1918. Committee: Danny Sullivan, Chris Maxwell, Ernie Otto, Gordon Whyte, Lou Haskell, James Timony, Lew Kelly, Jack Goodman, Ward Caulfield, Bill Putman, Geo. Smith, Joe Schrode, Irving Hay, Arthur Williams and Dan Hogan.

THIS beautiful thought emanated from the brain of the "Ever Good" Danny Sullivan, and it is hoped that this testimonial will realize sufficient to send Bro. Wynn Douglas to Phoenix, Ariz., where we trust he will soon recuperate. Readers of this article may obtain tickets from any of the committee, who can be reached at clubhouse. Boys, drop a line and a case note for such a worthy cause.

THE BEST "bench" act I have ever seen. Frank North doing straight to Patay Doye.

MATT KENNEDY in town looking quite well.

THE ALDO BROTHERS left New York Saturday for St. Louis, booked up on the Western vaudeville time.

BROTHER THOMAS E. LEE was confined to his room in the clubhouse since Sunday, with an attack of grip, and was attended by Dr. Freeman. He was much improved Thursday, and hopes to be up and around Saturday.

THERE is a slight improvement this week in the condition of Brother Tim McMahon, who is confined to the Flower Hospital. Several weeks ago he was given up by the physicians, but he rallied, and his present condition is encouraging.

BROTHER JOE MACK, who met with an accident two weeks ago, fracturing his right leg, had the splints removed from the limb last Monday, and a plaster bandage placed on it by Dr. Freeman.

BROTHER JOHN FENTON, who is playing in the sketch, "The Lash," caught a severe cold on the train while on his way to Boston last week, and temporarily lost his voice, forcing him to close his engagement. He returned to the city for treatment, and is getting better and expects to resume work on Monday.

BROTHER WIN DOUGLAS, who is confined to the Seton Hospital, Spuyten Duyvil, is always pleased to see his friends. Since he has been in the institution he has had many visitors, among whom may be mentioned Beatrice Campeau, a member of the Associated Actresses of America. Miss Campeau has paid many visits to Win, which he highly appreciates. We also thank the little lady for the interest taken in our worthy brother.

BARNETT and OPP will open in England, placed by M. S. Bentham, during month of July.

COUNSELLOR JAMES A. TIMONEY has effected a satisfactory settlement in the case of Jules Bernard against the Messrs. Shubert, who have also cut the Bernard material out of the show.

## INDIANAPOLIS' STRAND.

A force of scenic artists and painters have started redecorating the Lyceum Theatre, in Indianapolis, Ind., which has been leased by the Strand Theatre Company, of Chicago, and is to be opened early in January as a high class photoplay theatre, under the name of the Strand. The theatre, which has been dark for several weeks pending the outcome of a suit in the Federal Court in New York against Anderson & Ziegler, filed by Dickinson & Talbot, held up the taking over the theatre by the Strand Company. It is said the suit was settled out of court.

E. C. Divize, president of the company; E. M. Tracy, secretary, and Ward Johnson, musical director, were in Indianapolis, making arrangements for the opening. The house will be one of the most up-to-date photoplay theatres in the United States when it is re-opened.

Four shows will be given daily, two in the afternoon and two in the evening, with prices 10, 15 and 25 cents in the afternoon, and 10, 15, 25 and 35 cents at night. Seats at the first show in the afternoon and the first show in the evening will be reserved.

## NEW LESSEES OF PLYMOUTH, BOSTON.

The control of the Plymouth Theatre, in Boston, has passed to Cohan & Harris and Selwyn & Company, who had been negotiating for the lease for several weeks. They take possession Dec. 27.

The Plymouth was first operated by the Liebler Company. When that firm went into bankruptcy the possession reverted to the New York, New Haven & Hartford Railroad, which held the mortgage, the house having been built on its property. Since that time Fred Wright managed the house, and he will probably be retained in that position.

At present Margaret Illington, in "The Lie," is holding the boards at the Plymouth, but the new lessees will inaugurate their tenancy with "A Full House."

## BLANEY LOSES RENT SUIT.

A judgment of \$38,347.16 was recorded in the Supreme Court against Charles E. Blaney last week in favor of the Shubert Theatrical Company.

The plaintiff alleged that on Dec. 22, 1906, Mr. Blaney leased the Lyric Theatre, in New Orleans, but had not paid any rent beyond Sept. 1, 1908. The amount originally sued for was \$27,077.01. The defendant in his answer declared the plaintiff had accepted a surrender of the premises.

Judgment was entered on an inquest before Justice Donnelly, the defendant failing to appear. The added amount represents interest and the court costs.

## "SETTLING ACCOUNTS."

The above is the name of the play which Samuel Chipman and Clara Lipman are writing for Manager H. H. Frazer. Dave Ferguson, the vaudeville headliner, will have an important role in this production. Sam Sidman is also engaged for the piece.

ANNETTE PHILLIPS is conceded by the press to be the fashion plate of repertoire.

## LABOR GRAND TO PICTURES.

After playing straight theatrical business for twenty-five years, during which time many prominent actors and actresses have trod its stage, the Tabor Grand Opera House, in Denver, has at last succumbed to the present day demand, and in future will be a moving picture house. As such it opened Dec. 12, with "The Birth of a Nation."

Peter McCourt, long in control of the house, has relinquished his interest, and William A. Ireland becomes manager. The house has been leased to an Eastern syndicate, in which are such well known men as John P. Harris, of Pittsburgh; I. Libson and B. L. Heldingsfeld, of Cincinnati; Lee Shubert, of New York; George B. Cox, of Cincinnati, and Joseph Rhinock, of New York.

## ROBERT JONES' DECORATIONS.

When "The Devil's Garden," Edith Ellis' dramatized version of Wm. B. Maxwell's novel of the same name, comes to the Harris Theatre Dec. 27, it will be welcomed with unusual interest by those who have followed closely the "new art movement in the theatre." The first example of just what this movement represents was seen last season in the production of Anatole France's piece, "The Man Who Married a Dumb Wife."

Robert E. Jones, the young American who left his studies in scenic designing, which he was following under the tutelage of Reinhardt, of the Deutsches Theatre, Berlin, when the war began, came to this country and quite astonished theatre-goers by the stage settings he designed for the France piece. In "The Devil's Garden" he has done wonders in the way of interior scenic designs. It may be said that he has accepted the challenge of those who were so ready to declare that "the new art movement in the theatre" applied only to exteriors, and each and every one of the theories advanced in support of the new movement have been applied to the scenic designs for the new play.

## ELKS NEWS.

The Milford (Mass.) Elks held their memorial service at the Opera House there Sunday, Dec. 6, every one of the 1,200 seats being taken. The exercises opened with a selection by the orchestra, conducted by Brother McEnneley, after which came the ritualistic work of the order.

The roll call of the eternal lodge was called, and twenty-two names of those now deceased. This was followed by the memorial hymn, "The Empty Chair Is Not Vacant," written by Brother Wylie, of Brooklyn Lodge No. 22, by the Harvard Quartette, while behind was a tableau representing the departed brothers in session in the spirit world.

The memorial oration was given by Channing H. Cox, speaker of the Massachusetts House of Representatives, followed by selections by a string quartette; Madame Chessino, contralto vocalist of the Boston Opera Co., accompanied by Anna Stowe, pianist; then the ritualistic closing ceremonies, followed by a tableau entitled "Passing Out of the Shadows," by a company of forty young ladies of Milford.

## OTIS SKINNER AT COHAN'S.

On Monday evening, Dec. 27, Otis Skinner will begin his annual New York engagement at the Cohan Theatre, in a new four act comedy, by Henry Arthur Jones, entitled "Cock o' the Walk," which is being presented successfully on tour now.

The comedy was one of the last plays contracted for by Charles Frohman before sailing on the *Lusitania*.

In "Cock o' the Walk" Mr. Skinner acts the role of Anthony Bellchamber, a swaggering and dilapidated, but exceedingly human actor of the old school. In his supporting company are Vernon Steel, Reginald Barlow, Kenyon Musgrave, John Rogers, Harry Dodd, Walter Gibbs, Ernest Elton, Janet Dunbar, Enid Bennett and Rita Otway.

## "THE PRINCESS PAT," NO. 2.

John Cort will send on tour the second company in the Henry Blossom-Victor Herbert comic opera, "The Princess Pat," the musical success now playing at the Cort Theatre. In the cast of the new organization will be Ferno Rogers, Paul Nicholson, Philip R. Ryley, Ben Hendricks, Earl Benham, George Sregario, Edward Metcalf, Effie Toye, Henry Vincent, Tots Marks and Francis Bryan.

The tour will open on Christmas Day, in Stamford, Conn.

The original company, with Eleanor Painter in the title role, will undoubtedly remain at the Cort Theatre throughout the entire season.

## PAULTON RETURNING TO STAGE.

Edward A. Paulton, the librettist, will return to the stage after an absence of eight weeks. He will be an important member of the company appearing in "Two Is Company," in which Amela Stone and Armand Kalitz are the featured players. The company will open in Brooklyn, Christmas matinee.

Others in the act are Harry Short, Helen N. Lee, Harold Visard, Stanley Vroomer, George Barrett and Arthur Wanger. Sam Tauber will manage the tour for Adolph Philipp.

MME. MARCELLA SEMBRICH, the opera prima donna, who has been ill with pleurisy in her apartments at the Hotel Gotham, is reported to be much improved and out of danger.

VINCENT SERRANO has been engaged to support Pauline Frederick in the Famous Players production of Henry Arthur Jones' "Lydia Gilmore."

ETHEL CLIFTON (of Clifton and Fowler), the actress and writer, has begun a new four act drama, which is to be ready for production in March. "For Value Received," which was played for a week at the stock house in Newark, N. J., is also to have a New York production at that time.

JACK R. LANE is increasing in popularity throughout Pennsylvania.



# NEW YORK CLIPPER

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## PAWNEE BILL IN THE MOVIES.

Major G. W. Lillie, of Pawnee Bill fame, has immortalized his famous herd of buffaloes and his large collection of cattle, horses, goats, mules and burros, not to mention the tribe of Pawnee Indians from which he derives his name, by producing four large feature motion pictures with the Pawnee Bill Buffalo Ranch as a background.

Pawnee Bill's ranch is located at Pawnee, Okla., in the heart of the buffalo country, and surrounded on all sides by the reservation of the Pawnee tribe. His buffaloes are the last of a herd of five million head which were killed in this section of the country between the years of '72 to '75, and are the only buffalo tenants that have been allowed to occupy their stamping ground unmolested, as is attested by their fresh trails and the buffalo "wallers" which everywhere abound and have been in use hundreds of years.

Major Lillie placed his enormous ranch, with its wonderful equipment, at the command of motion picture dramatists and directors, and even consented to appear in the pictures himself, not as Major G. W. Lillie, but as Pawnee Bill, the White Chief, as he is known to countless thousands of men, women and children throughout the world.

The result is four feature motion pictures of five reels in length, which are unique in the annals of the silent drama. In addition to powerful stories written around the romantic frontier figure of Pawnee Bill, the productions present large spectacular Western scenes fairly teeming with Indians, cowboys and buffaloes as far as the eye can reach. Indian villages and long wagon trains are destroyed by fire, while battles between whites and redskins are staged with a wealth of detail never before attempted before a camera. Evidently Pawnee Bill determined to produce motion pictures on the same large scale that he used in presenting his Wild West show, and judging from the crowds that flock to see them, he has succeeded. Pawnee Bill's Buffalo Ranch pictures are being sold to State rights buyers by the All Feature Booking Agency, of 71 West Twenty-third Street, New York, which is also booking them to theatres in Greater New York direct.

## SARAH TRUAX VERY ILL.

The many friends of Sarah Truax, the well known actress, will be sorry to learn that her mother lies in the Good Samaritan Hospital, of Los Angeles, dangerously ill. Very little hope is held out for her recovery.

Miss Truax brought her mother and little girl to Los Angeles when she entered the motion picture field with the Fine Arts concern. She took a bungalow and looked forward to the home life. When the shake-up came at the studio Miss Truax was among those who left, and she was about to sign up with a feature picture when her mother fell suddenly sick and was removed to the hospital, where her devoted daughter has been nursing her day and night.

Miss Truax has made many new friends during her short stay in the city of photoplay-making, and she is in receipt of much sympathy. She is showing her usual pluck.

THE Eastern company of "The Frame-up," with Harry Holden, Jack Marvin, Colette Power and Frank Livingstone, closed Dec. 1 at Bethany, Ill.

## TO CORRESPONDENTS.

ALL MATTER INTENDED FOR PUBLICATION IN THE CLIPPER DATED DEC. 25 MUST REACH THIS OFFICE NOT LATER THAN FRIDAY, DEC. 17, TO INSURE INSERTION.



THE BERLIN FOUR.

Top to bottom: Burton, Crafts, Warner and Austin, with the September Morning Glories.

## IN MEMORY OF CHARLES KLEIN.

A Charles Klein memorial meeting is being arranged by the Society of American Dramatists and Composers, the Lambs, the Players, the United Managers' Association, and the Associated Managers of Greater New York. The meeting will be held in the Hudson Theatre, Sunday afternoon, Dec. 19. Augustus Thonias will preside, and addresses will be made by Joseph I. C. Clarke, John Drew, William Courtleigh, Daniel Frohman and Percy Mackaye. Tickets may be obtained at the clubhouses or headquarters of the organizations named.

"GHOSTS," with Mme. Barsescu as Mrs. Alving, was given by the Art Drama Players at the Educational Alliance, East Broadway and Jefferson Street, Monday evening, Dec. 13, at 8.30. The role of Oswald was filled by Thomas Mitchell, who also directed the production. Other members of the cast were: Roland Young, Raoul King and Eleanor Nord.

## PARIS OPERA FOR RED CROSS.

PARIS, Dec. 9.—The first opera in nearly eighteen months was heard here to-day. The performance, which was a matinee given for the benefit of the Belgian Red Cross, will not soon be forgotten as it was an occasion when gay Paris almost became its old gay self again.

There were many notables present when Camille Chevillard raised his baton for the opening number, which was a patriotic number entitled "Homage to Belgium," and every inch of space was occupied at prices ranging from five thousand francs for each of the boxes to one hundred francs for an orchestra stall.

Of course, there were some well remembered faces missing—those whose duty called them to the front—but the audience included every well known person now in Paris, including all of the Diplomatic Corps. The American Ambassador was present with a party.

The effects of war were to be seen as plainly on the stage as in the auditorium, for many of the male stars are fighting at the front.

The bill included the fourth act of "Patrie," with Delmas in the role of Rysoor; the mad scene from "Hamlet," with Mme. Barrientos as Ophelia, while Yvonne Goll and Mlle. Breval were heard in favorite roles.

The fact that the Place de l'Opera was open once more seemed to inspire everyone with enthusiasm and cause the terrors of war to be forgotten for the nonce. Had it not been for the printed notices that the majority of the forthcoming performances will be given for the Red Cross, and the fact that soldiers on crutches could be seen here and there, no one would have been reminded of the conflict.

## COLISEUM IN NEW YORK.

DESIGNED TO TAKE PLACE OF MADISON SQUARE GARDEN.

Failure of the plans of those who have the project in hand is the only thing to prevent New York City from having an amusement building second in size only to the London Olympia. It will be erected on the site of the car barns on Eighth Avenue, between Forty-ninth and Fiftieth Streets, and will be called the Coliseum.

Fred W. McClellan, general manager of the Panama Canal Exhibition Co., has engineered the deal for that corporation, and if it is consummated will continue in his present position.

It is estimated that the enterprise will require the investment of \$3,000,000.

## A GREAT FUND WORKER.

Alfred C. Fisher, a member of one of "The Only Girl" companies, has shown his great interest in the Actors' Fund by securing every member of his company, from the leading lady to the stage hands, a total of twenty-nine, to become members of this worthy charity. If one member of every company would show this interest there would be less need of the numerous benefits to carry on the charity work of the Fund.

TWO special check rooms have been installed at the Hippodrome, one on the orchestra floor and one in the balcony, to check parcels for Christmas shoppers. Another innovation which will be appreciated by the shoppers from out of town is a bureau of information where the train schedules are kept and where a separate time card for every point within fifty miles of New York is obtainable.



## THE TRUTH AND THE LAW ABOUT PIRACY.

EDITOR NEW YORK CLIPPER:

DEAR SIR: As I am the foe of play thieves and stand with the author first and last, permit me to reply to an article in your issue of Dec. 11, in which your correspondent places himself on record in favor of play piracy.

Your correspondent writes that he has been forty-five years "in harness."

No person can maintain a right to steal, and since the unlawful performance of copyrighted plays can be reached and punished, the defiant forty-fiver would soon eat his words. Such persons as may disapprove laws passed for the protection of property will be obliged to pick the quarrel with the Congress of the United States.

The Constitution of the United States, Article I, Section 8, reads as follows: "The Congress shall have power . . . to promote the progress of science and useful arts, by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries."

"Limited times" means fifty-six years, including the period of renewal, after which all writings become public property. It is a wise arrangement, since perpetual protection would leave us without a school or a teacher.

Article I of the Copyright Act reads as follows: . . . "That any person entitled thereto, upon complying with the provisions of this Act, shall have the exclusive right . . . to print, reprint, publish, copy and vend the copyright work."

Therefore, since the Congress has limited the copyright of a work, and that limitation has been enacted into a law, the author of a work upon which the copyright has expired has no right to convey, and if he attempted to sell or lease such an alleged right he would be guilty of fraud.

Section 6 of the Copyright Act reads as follows: "That compilations, or abridgements, adaptations, arrangements, dramatizations, translations, or other versions of works in the public domain . . . shall be regarded as new works subject to copyright under the provisions of this Act."

Only a foolish person would say that an adaptation, or so-called dramatization, suitable for production in dramatic form, can be evolved without intelligence, skill and labor. When the work is completed it requires more time and labor to bring it to a successful production. When all this is accomplished why should anyone be permitted to seize the entire work and convert it to his own use, for profit to himself and loss to the author?

The Congress believed that this form of stealing compared in a criminal sense with any other form of stealing, and so people who labor with the pencil, were given the criminal statute, which makes the stealing of a dramatization, executed in good faith, an indictable offense, so serious it may land the defendant in a Federal penitentiary.

In addition to prosecution by the Government, a number of States regard the stealing of plays as they regard the stealing of other properties.

For the enlightenment of your correspondent and such persons as may be influenced by his evil suggestions, I quote the law of the State of New York, which is a good sample of similar legislation now in the penal code of many States.

The penal code of the State of New York, Section 1:

"Any person who publicly causes to be performed or represented for profit any unpublished, undedicated or copyrighted dramatic composition, or musical composition known as an opera, without the consent of its owner or proprietor, or who, knowing that such dramatic or musical composition is unpublished, undedicated or copyrighted, and without the consent of its owner, or proprietor, permits, aids or takes part in such a performance or representation, shall be deemed guilty of a misdemeanor." A misdemeanor committed in the State of New York carries a penalty of two years' imprisonment.

Your correspondent further writes that some cases have been "kicked out of court." He fails to define what he means by "kicked out," to quote his elegant English. I am very familiar with copyright legislation, yet I know of no "kicked out" cases. I do know of one case that miscarried because of collusion between the defendant and a crooked prosecutor. This officer had every reason to regret his practices, which resulted in charges filed against him, and a re-opening the case. I am willing to admit that there are crooked district attorneys, just as there are many crooked persons in the theatrical profession, who object to laws, and who desire to encourage dishonesty.

However, it would be well for anyone contemplating violation of the law to pause and reflect; also, see that the purse is filled before attempting to upset the Copyright Act, and State laws. Even those brazen thieves who have been arrested—probably some of them among the "kicked out" cases—have not ventured to repeat the stealing. They have been obliged to promise in open court that they would not repeat the offense, under pain of further punishment.

Forty-fiver might read Section 28 of the Copyright Act, including the sentence which affects accomplices. Also, there are laws framed to inflict punishment upon persons who use the press and the mails to propagate defiance of law, for the purpose of inciting others to commit crime. Very truly, MARIE DORAN.

### BENEFIT FOR ACTORS' FUND.

A big benefit has been arranged for the Actors' Fund of America for Dec. 20, at the Shubert Theatre, Newark, N. J.

GARETH HUGHES returns to New York next week to begin rehearsals with Elsie Ferguson, who closes this week in "Outcast," and places her new play in rehearsal next week.

THE "OPERA MATINEE" of "Alone at Last," given Dec. 8, at the Shubert Theatre, attracted many of the singers from the Metropolitan Opera House.

## STOCK NEWS

### WADSWORTH STOCK CO.

N. Y. City, week Dec. 6.

A laughing carnival was inaugurated at this cozy little playhouse when "Baby Mine" cooed a welcome to a large audience at the opening on the above Monday night.

Weiba Lestina, as the supposed errand wife, did capital work. As a comedienne Miss Lestina showed remarkable talent.

Baker Moore, as Alfred Hardy, worked hard and conscientiously to give his fellow players opportunities necessary for the success of the play, and he did fine work.

Harry Huguenot, as Jimmy Jinks, the "goat" of the family, was one long scream. We doubt if he overlooked a single laugh.

Edith Spencer played Aggie, Jimmy's wife, better than good. The story that Miss Spencer was "fired" for being off the stage for thirty seconds, is without foundation. It was only twenty.

Gladys Wilcox was the laundress. She can have our work any old time she wants it.

Helen Gillingswater was capable as Rosa, and Carroll Daly and David Chase were policemen. Mr. Daly was Finnigan and Mr. Chase, Donovan. We trust the linotypes do not confound the two. Finnigan is Irish, while Donovan is Celtic. Both gave finished performances. They come on at the close of the show.

This week, "The Squaw Man," with "Mother" underlined for week of 20.

### PHILLIPS PLAYERS NOTES.

We are now in our nineteenth week, and the man in white has not failed to make his appearance on Tuesday night. Our genial manager wears the smile that won't come off, as he counts the receipts each night. For a new company our success has been phenomenal. Requests from managers for return dates, and comments from the press and public of continual praise greet us all along the line. We are booked solid until the end of May, when we go in Summer stock in our own theatre at Salem, N. J.

Annette Phillips, our leading lady, is making staunch friends all along the line. Jack R. Lane handles the leads in a capable manner. Geo. Swartzkopf is some heavy man, while Marie Lumley makes good in characters and heavies. Chas. George keeps the audiences in good humor handling the comedy roles. Essie Calvert makes a cute ingenue, while Willard Dyer, as character man, and S. J. Rome, general business, complete the cast.

We carry five vaudeville acts and ten sets of scenery.

OLD RELIABLE is eagerly looked for, and eagerly read each week by the entire company.

### BRYANT PLAYERS NOTES.

An excellent production of "Sappho" was offered to large audiences last week by the Marguerite Bryant Players, at the Empire, Pittsburgh, Pa.

Miss Bryant gave a most realistic performance of Fanny La Grande, a very difficult role. Edward La Renze was excellent as Jean Gaussia. Flamant was played exceedingly well by Wm. J. Florence. A new member of the company, L. Rufus Hill, was well cast for Uncle Cesar. Stanley Price was a good Dechelette. Chas. Kramer was good in the comedy role of Hettema. As Coudal, Matt McHugh was splendid. Mrs. Ed. McHugh played well the part of Madame Hettema. The Aunt Divonne of Rose Adelle was nicely done. Frank McHugh, Errett B. Wagner, Grace Helm, Herbert S. Butler, Gertrude Bartholomew and Kathryn Richardson were good in small parts. The play was well mounted.

"Brother Against Brother" week of Dec. 13.

### MENTION OF MARJORIE.

Marjorie Davis will sever her connection with the Temple Stock Co., Hamilton, Can., next week, and after spending a week or so in Montreal, will amble in to New York, where she will seek new fields to conquer.

We don't think an ingenue of Miss Davis' undisputed talents should long remain idle.

### MOLLY MAKING GOOD.

Manager Geo. Farren, of the Yonkers Stock Co., on the advice of "Le Roy," engaged Little Molly Wood to play Mary Jane, in "Mary Jane's Pa," last week.

Molly made good at a bound, not only with Mr. Farren, but Miss Farren and each individual of the company, but best of all, the audience.

Little Molly's naturalness, splendid enunciation and reading stamp her as the best juvenile actress since Elsie Leslie.

Miss Wood is equally proficient in boy or girl parts.

### NEW LEAD WITH DENNISON.

Arthur Behrens closed as leading man of the Dennison Players, at the Opera House, Lawrence, Mass., Dec. 11, and is succeeded by Irving Dillon, formerly associated with James K. Hackett and Max Figman, and of late playing leads in the Middle West.

Ernie Irwin has won many admirers by her clever portrayal of roles assigned her in recent productions of this company.

### FORCED TO QUIT.

Thais Magrane has been obliged to retire from the Forsberg Players, Newark, N. J., on account of illness.

She has been replaced by Phillips Gilmore.

"TENNESSEE'S PARTNER," Jack Roseleigh. Good fellow, handsome and capable. Hudson Theatre, Union Hill, N. J.

ELLEN GIERUM of the Yonkers, N. Y., Stock Players, will this year spend Christmas on Dec. 25.

"ARE YOU A MASON?" asked Jerry of Detective Sparks, about Seven Days Ago. Ask the Boss (The Woman He Married) was the answer he received. Just then Mary Jane's Pa happened to kick in with A Pair of Sixes. He was The Gambler from the West, and the Bright Eyes of Charley's Aunt saw that he was accompanied by Salomy Jane. Seize her, said the old lady. Not so fast, said the dissolute one. Let Julius Caesar.

(Continued on page 20.)

**JACK ROSELEIGH**

LEADING MAN

B. F. Keith's New Hudson Players  
Union Hill, N. J.



**Ellen Gierum**

LEADING WOMAN

WARBURTON THEATRE, YONKERS, N. Y.

**JACK R. LANE**

LEADS

PHILLIPS PLAYERS  
Personal Direction,  
S. P. PHILLIPS.

**Enid May Jackson**

Leading Woman

GRAND OPERA HOUSE,  
BROOKLYN, N. Y.



**Richard Ogden**

LEADING MAN

WADSWORTH THEATRE, N. Y.

**M. J. G. BRIGGS**

Juveniles

GRAND OPERA HOUSE, BROOKLYN.

**DUDLEY AYRES**

LEADING MAN

GRAND OPERA HOUSE

Brooklyn, N. Y.



**EDITH SPENCER**

Wadsworth Theatre, N. Y. City

**Frances Agnew**

INGENUE

Permanent Address:

76 MANHATTAN AVE., N. Y. CITY

RALPH

**CAMPBELL**

JUVENILE LEADS

**CLARA MACKIN**

GRAND OPERA HOUSE PLAYERS

BROOKLYN, N. Y.

**RUTH ROBINSON**

LEADING WOMAN

Kniekerbocker Theatre

Philadelphia, Pa.





# THE NEW YORK CLIPPER

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EDITORIAL AND BUSINESS MANAGER.

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## ANSWERS TO CORRESPONDENTS.

### DRAMATIC.

E. T., Chicago.—1. Your success will depend upon your proficiency and the novelty of your act. There is little demand for such an act unless it has several novel features. 2. The salary depends upon the demand for the act. 3. Unless you are a top-notch in the line you mention there is little encouragement for you.

B. H.—We have no means of knowing who her understudy was.

J. C. C., Boston.—There are none in Boston. We can send you a list of studios in the CLIPPER RED BOOK if you send your name and address.

### MISCELLANEOUS.

F. M. K., Franklin.—1. No. 2. No. S. S., Benson Mians.—Yes, Billy Sunday played in the National League.

ANTHONY KELLY has written a sketch called "The White Swan," which the U. B. O. threatens to produce.

"TOWN TOPICS," the former Ned Wayburn show, will open in Philadelphia in the Lyric Theatre, Dec. 20.

THE Panama-Pacific Exposition, which closed Saturday, Dec. 4, showed a net profit of over a million and a quarter.

HUGH JEFFREYS, with Flo Irwin's vaudeville sketch all last season, is playing before the camera with the D. W. Griffith forces.

"HER PRICE," by Lottie M. Meaney, was given its first production Dec. 10 at the Grand Opera House, Wilkes-Barre, Pa. New York will see this new play Dec. 27.

LEE BEGGS, an ex-Vitagraph director, is playing his sketch, "At the Crossroads," on the Loew time. It's a rural playlet, and Lee is doing the Den Thompson thing.

HARRY A. SHELDON, the dramatist, who wrote "The Havoc," in which Henry Miller starred successfully for three seasons, is doing adaptations and original picture plays, under a guarantee said to be the largest of its kind, for Essanay.

FRANK KUGLER, one of the best motion photographers in the game, has forsaken the camera to become a film director and producer on his own account. Kugler has just finished his own picture, entitled "The Truce." It's a four reeler, and should establish Kugler as a director immediately. E. K. Lincoln is the featured player, and that should help some, too.

IT IS RUMORED that the Ringlings have sold the Forepaugh-Sells Circus.

THE SCREEN CLUB held a beefsteak supper at the clubhouse Saturday evening. Billy Quirk and Adam Kessell did the honors.

WONDER what has become of all the black face musical teams that were so popular on vaudeville bills ten years ago.

L. WOLFE GILBERT is playing a tour of the Moss houses, singing his latest compositions.

FOLEY and O'NEILL, playing the Prospect, in Brooklyn, last week, disclosed the fact that one of the team possesses a tenor voice of genuine quality and rare sweetness.

THE PROSPECT, Brooklyn, one of the handsomest Keith houses in America, has the finest retiring and smoking rooms of any house of its class in the world.

THE Christmas tree at the New York Hippodrome will have to be a monster to hold a pair of stockings for each of 1,200 odd persons connected with the big playhouse.

AL JOLSON will spend a short time in Florida resting before beginning rehearsals for his new production, "Robinson Crusoe Jr.," by Edgar Smith and Harold Atteridge.

THE Vanity Fair Film Co. was incorporated Dec. 10 at Albany, N. Y., for \$5,000, by J. P. Shea, J. T. Sturtevant and M. De Witt, all of Brooklyn.

FRED MACE, the Keystone comedian, was a dentist before he became a movie star. Fred's pictures naturally should "draw well." Oh, yes, he ought to be strong on any "fill 'em" proposition.

THE time limit has been extended to Jan. 1, 1916, to become a White Rat under the bargain terms. If you are not one of the three thousand who have joined in the past weeks, why not now?

JOE FARNHAM is no longer publicity manager for Lubin's, in Philly. The Big Fellow resigned last week to assume a similar position with the Ocean Film Corporation, of New York.

THE THREE MUSKETEERS have dissolved their vaudeville partnership. Jack Dunham will do a single, and Joe Farrell will in future devote his energies to writing scenarios for the movies.

THE ORCHESTRA at the Broadway, New York, is one of the best organizations for its size in the big city. The leader, a violinist, would make some vaudeville singles step some if he ever decided to take a chance on the platform.

EDGAR LESLIE, Brooklyn's favorite poet laureate, has a lasting song success in "America, I Love You." Five thousand public school principals throughout the country have signified their intention of having the patriotic song made a part of the morning assembly exercises.

BERT ENNIS is in town for a vacation, after six months spent in Providence running the scenario and publicity departments of the Eastern Film Corporation. Anybody who can stand Providence for six months deserves a vacation.

HAL CLARENDON, a former stock favorite with the Spooner aggregation, in Brooklyn, has become a top notch picture director. Hal is putting the finishing touches on a screen version of "One Day," one of those hectic Elinor Glyn novels. B. S. Moss is the man back of the production.

BILLY GLASON is now in his twenty-eighth week at the Beacon Theatre, Boston, which house is now being booked by Loew exclusively. Glason has also been working the Day Square house in East Boston, where his last engagement covered forty consecutive weeks.

JACK WILSON was the surprise act at Loew's National Theatre, Wednesday, Dec. 8.

THE performance of the Stage Children's Fund will take place in the Comedy Theatre, Sunday night, Dec. 26.

CALHOUN and RUSSELL are filling in a couple of weeks for Fox before starting on the Orpheum tour.

COHAN & HARRIS are now interested with Selwyn & Co. in the Plymouth Theatre, Boston.

JOHNNY NESTOR, for years a favorite club entertainer in New York, is playing the U. B. O. time. He is known as "The Man From the Ice Wagon."

NAT GOODWIN, who recently played a week in vaudeville with a sketch and monologue, opened last week in his new play, "Never Say Die."

OPENING a two-a-day show with a picture is a fine idea to get the audience seated, but the audience that isn't seated certainly has its own troubles stumbling into its places.

"VERY GOOD, EDDIE," the new musical comedy founded on the farce, "Over Night," will be presented in the Princess Theatre, Friday night, Dec. 24.

VERNON CASTLE, who left the "Watch Your Step" company several weeks ago, will shortly appear in vaudeville as a "single," assisted by several young women.

J. E. BROULATOUR has resigned the presidency of the World Film Corporation. He will be succeeded by Paul Stamm, of the Ladenburg-Thalman banking interests.

J. DAVID HERBLIN will appear in one of his own sketches at the regular meeting of the New York Theatre Club, Dec. 28, at the Hotel Astor. He will have the assistance of Emily Ann Wellman.

JAS. A. TIMONY, the theatrical attorney, prominent just now in White Rat circles, has compiled a decidedly interesting volume which gives full information regarding contract laws in all countries.

BILLY McKENNA, who wrote hundreds of big popular song hits, including "Mandy Lane" and "Has Anybody Here Seen Kelly?" is writing comedies for the camera. The movies gets them all in time, it seems.

MARCUS LOEW got the winners of the six day bicycle grind as a feature vaudeville attraction this year. Heretofore the winners of this all week grind always found an opening at Hammerstein's.

JOHN HENRY GOLDFRAP is not press agenting for Fox Films any more. Mr. Goldfrap now hangs his Truly Warner on the brass tree in the World Film's publicity department. He succeeds P. J. Flannery and Elliott Foreman.

TOM QUILL, representative of the Goes Lithograph Co., of Chicago, was initiated into the mysteries of Broadway after dark one evening last week. Tom declares that Chi is a speedy town, but admits Noo Yawk has nicer chop suey joints.

FRANK WOOD, the Pride of London, is acting right out on the stage in a vaudeville sketch, after two years in the movies. Frank played the Stone Opera House, Binghamton, N. Y., last week, and will be in the big town in a day or so looking up agents to secure the "last half."

GEORGE DU BOIS PROCTOR, Gaumont's script editor, is an absent-minded chap. One evening last week "Gawge" went into the Automat and squandered four nickels for various kinds of food in the multifarious slot machines which embellish the mechanical restaurant. Then "Gawge" walked up to the desk and inquired the amount of his check.



# VAUDEVILLE

BY JACK EDWARDS.

## WHITE RATS HOLD ANOTHER ROUSING RALLY.

### CHEERS AND APPLAUSE GREET SPEAKERS.

#### ANOTHER OVATION FOR MOUNTFORD.

#### MANAGER KEENEY SPEAKS.

The announcement of another open meeting, for Tuesday evening, Dec. 7, drew a large crowd that filled the White Rats Clubhouse to overflowing. After the regular meeting and initiations were over the assembly rooms and gymnasium were thrown into one and both halls filled in quick order. At 11.55 Fred Niblo marched to the platform, followed by Junie McCree, Barry Connor, Wm. Courtleigh, Mr. Whalen, Frank Kenney and Harry Mountford; Nat Willis arrived a little later. The international organizer's appearance was the signal for a mighty demonstration, the cheers and hurrahs lasting nearly five minutes, during which he kept bowing and smiling.

At 12, midnight, Chairman Niblo invited everybody who wanted to, to take a place at the press table, as there was nothing of a private nature to be discussed. Among those who accepted was Gus Hill. Mr. Niblo announced that the White Rats wanted to better conditions in vaudeville. "The gasoline in the auto of vaudeville was to be clarified by adopting an equitable contract, same as existed in other parts of the world, and one on which one could borrow money if so desired. Contracts now, he said, were not good, until the money on same had been collected on Saturday night. He told the assemblage, that when asked why he participated in all these meetings, he had said, that it was due to the fraternal interest he takes in the brother members of his profession, of which he was very proud, and that his heart and soul was in the profession. (Right here it would be permissible to venture the opinion that Mr. Niblo certainly must have thought a great deal of his profession, to forsake the insurance business with which he was formerly connected, because no one would dispute the opinion that Mr. Niblo, with his gift of talk and flow of language would have no trouble to sell insurance, even to a mummy. If he went after it.) He also stated that he had saved his money, and that vaudeville is to be made a little better, and the White Rats can do it. He closed with the remark that "they" could not put him out of business. He then referred to the speakers that were to follow, in his usual brilliant manner.

At 12.09 Junie McCree opened his monologue in "No. 2 spot" when he said, the audience walks in and the actor walks out. With apologies to Nat Willis, he read a few telegrams, including messages from Dick Norcross, former Secretary L. O. Reilly, for Mr. Hearst, who regretted his inability to attend; from the organizer of the Winnipeg branch, from the Boston branch, also from the St. Louis Fraternity, from W. F. Connell, of Chicago, and the last from Big Chief Frank Fogarty.

At 12.15 Geoffrey L. Whalen, chief organizer of Boston, a gentleman with a straight look and the square jaw of a "fighter," came on, and from the start announced that which was expected of him, that he was in deadly earnest, and that he would go at the work laid out for him with full appreciation of his duty.

"The greatest tribute that all actors could pay would be to lend their force to this cause. The time has passed when we look at the bonds that bind us through the magnifying glass of fear, and the bonds are bound to be broken. Everywhere in Boston you hear 'Your card—your card.' No actor has an excuse to refuse doing his duty to the profession. There is no place for a coward. There are only two ways. You are either with us or against us. If you are against us, step out of my path. Plague came and everybody bowed and prayed in the old days. We do not bow now. We clean the cesspools from which the plague springs.

Will the actors stick? They have stuck in a rut for four years. Why cannot they stick on the level? Anything pushed will stick. I believe in force through common sense. All the U. S., the principal country of the world, is built on the principle of strength of combination. Tiny fibres, strengthened by unity in a cable bridge, support enormous strain. I believe nothing can stop us from organizing. Being right, God is with us. In union there is strength, and the greatest country on earth is our own United States."

After the applause had subsided Nat Willis started at 12.22 A. M., saying he had intended to repeat Wilson's speech verbatim, but "comparisons would be odious." "An English actor had remarked to me that it was rather undignified for art to be brought to the level of labor organizations, whereupon I asked him if he considered Victor Herbert and John Philip Sousa as great artists. He said, yes. Well, both are members of the Musical Union. It is not beneath the dignity of artists to know that they are in a labor organization. After all, we are all laborers. I did eighteen shows one Fourth of July, and after that "Art" has been out of my vocabulary. President Wilson has asked Congress for a great sum to be prepared, not to make war, but to remain neutral through our great strength. In strength lies neutrality. We also want money and members. Strength and money. The reduction in the fee allows every actor to come in—all vaudeville, circus, motion pictures, burlesque. They can't take my route away from me. I haven't any. Now, a word in defence of the manager. We can do a lot of good for managers and the profession. We must create a bureau for buying and selling new material, so actors don't steal the other man's act. We cannot blame managers for wanting new stuff, up to date. Some actors say, "Why, my act has been good for fifteen years." That's it. They want something new. If you have something new, managers will pay. The decline of vaudeville, if there is any, is due to the repetition of acts. I pay money for my material. If we have the material, the actor can get new acts to offer. There should be co-operation of the Rats and the managers, and we can get it by arbitration. If not we may have other means of selling the acts."

Mr. Willis then read a treatise on "loyalty," giving the derivation of the word, and its meaning as "the preservation of the law of allegiance."

"We are an organization that makes reasonable demands. Ambition is destructive. We should see that the minutes of White Rats meetings are kept from getting outside. Contracts should be made to hold. A date is canceled, and before the court can take action, if a suit is brought, the season is over. By what action can we preserve the contract? A committee on arbitration should be formed, and the fundamentals of justice should be in the minds of all concerned. If voluntary arbitration does not get an agreement, the only measure remaining is the boycott. Actors will refuse to play for the manager until he agrees. The time lost will be compensated for by this test of strength. Managers will remember loyalty. Loyalty is the way and the means. Let it be forever our motto." Great applause followed Mr. Willis' calm address.

At 12.42 William Courtleigh arose and declared that he was fortunate in having heard Mr. Whalen, of Boston, speak. "Boston is not a city, it's a state of mind, and Mr. Whalen's state of mind is O. K." Mr. Courtleigh stated that he wished to correct an erroneous impression that had gained ground through a statement made in a trade paper

that he was the "prominent actor" who had his route canceled owing to an impassioned speech made at a previous meeting. The article could not possibly have referred to him, he said, as he had no route that could be canceled and had no contract with any vaudeville manager.

He said: "The editor has been 'spoofed.' I do not think that any responsible manager would make such a stupid statement that might bring him to court. Some understrapper had probably spread the report. My route was not canceled; every contract was fulfilled by the managers. No such thing is likely to happen. Don't be timid. No manager will discriminate against you for standing up for your own. I stand not only for my own, but for that of my fellow workers. I have been asked why do you join something that might get you into trouble? My duty to my fellow workers! I do not fear the wrath of anybody, and will stand by my guns, and if necessary will retire from my profession. A prominent vaudeville producer has offered to put me out on time. I've not yet played and there is no trouble in securing the time. Managers should realize that they may have more attractive acts if they remedy conditions. Very often employees do not receive proper treatment through purely thoughtlessness of the employer. We simply call the attention to the fact that we are not getting a fair deal. Action does not mean revolution. I believe in preparedness. If we get enough actors in our ranks we will not have any unpleasantness. We want representation and an equitable contract. Courage will bring security, and the more security the more happiness."

"At 12.58 Barry Connors stepped to the front like a bantam, eager for the fray, and put over the hit of the night. He started right in how in former days some warlike tribes sallied forth to kill members of the peaceful tribe, each peaceful member lying in a tree, being taken down and killed, one after the other, while the others looked on. When the warlike tribe became satiated they went away, leaving about half the tribe alive. One peaceful man noticed that the warriors worked in unison, and at the next visit the warlike tribe were met with organized resistance, on the principle that the protection of each individual meant the safety of the whole body. The actors have been unorganized. Each one a lonely fighter up a tree."

"Ants plan and work in unison, but there is no brain in an ant, which goes to show that you don't even have to own brains to know enough to organize. The rats in a pit organize against a dog; a pack of hounds is organized against a bear."

"The agents are organized. An actor leaves to fill a date, everybody on the way is organized. He gets into town. The taxi drivers, the hotel men, the billposters, the car drivers, the musicians, the stage hands, the theatregoers, the engineers; everybody but the actor, the most important part of the business. Don't you ever feel lonesome? Perhaps there is no necessity. If you get everything coming to you, all right! The cancellation of a contract by an agent, means cancellation by the manager. Agent means manager. Manager thinks agent has made an error and gets a better or cheaper act. He has made a mistake and cancels the actor, making the actor pay for the agent's mistakes. We want to make the manager pay for his own mistakes."

"The unions compel sanitary places to be provided. How about us? In a dressing room I was in, there were seven inches of water. I asked if there had been a flood or something had burst? No, it had only rained. In many theatres we find insulting signs that are intended for every actor. They don't wait to see if you're a good fellow or not before they put up the sign. No, they have them there on general principles. Make them respect you. Notice how careful everybody is not to walk on a big fellow's feet? We organize to make them respect us. Up to now the actors are like a house with all front and nothing behind it. When you go into the front door, you're out in the back yard."

"There are reasons for organizing. Why don't you organize?"

"Work together. A King of Siam got the idea that there were people in the moon, and he wanted to salute them, so he ordered all his subjects one certain night to assemble and give a mighty



about in unison, which would carry to the far-off inhabitants. On that night everybody wanted to hear how it would sound and kept quiet, with the result that there was only a little thin squeak from an old couple who followed orders. Don't stop to listen to the others, but give a shout yourself. Don't say, show me something and I'll join. Actors are afraid to go under control. To sign away their liberty. Look at Mexico. They all have their liberty. What does it get them?

"Unorganized actors take liberties with each other's acts. Stop them from stealing by organizing."

"There is an avalanche of acts now showing for nothing, and, mind you, they are getting mighty particular whose act they show for nothing. Organized leadership leads to all rights of American actors."

"Don't be misled by any friendly warning about what they will do to you. Perhaps the warning was issued with best intentions, but beware of good intentions. There was an elephant going through the woods and he saw a hen which had been killed while sitting on her eggs. The elephant, in kindness of his heart, thought he would take the hen's place, and sat on the eggs."

"If you saw a fellow standing out in the rain in front of a house which had a sign, 'Welcome,' you'd think it funny if you had to go out and ask him to come in. Don't wait to be asked. Step in out of the rain."

A volley of applause and cheers followed, and it was not stopped until Mr. Connors took several bows.

Mr. Niblo also complimented him on his masterly oration in several terse remarks, and incidentally remarked, when prompted by Mr. Mountford, that he had been appointed chief deputy organizer for San Francisco. Three cheers for Connors were then given.

Mr. Niblo also announced that Edward Abeles, who had been present, had put in an application for membership.

Then came the announcement that for the first time in the history of the organization a representative manager would speak on the platform, and in response to Mr. Niblo's request, the entire audience arose to give greeting to Frank Keeney, who, at 1.35 A. M., started to give a manager's views on the organization question. He pointed out that all industries are organized much better than stage folks. He mentioned how F. B. Proctor had a union force in Newark, and non-union in New York, but the Newark force compelled the New York houses to be unionized as well.

He said in part: "I don't believe that the White Rats want to boss my business, and I advise you to play any house that pays the money. Encourage opposition. If the managers want you, they'll pay you. Don't be afraid to play opposition. I know many acts that play my houses one week and the other circuits, before or after. We play thirty acts. Will the U. B. O. blacklist those thirty? No! The managers have the wrong conception of the White Rats (cheers). You must organize and stick. There are many unscrupulous managers. As an individual the actor is nothing, as a body, supreme. My coming out in this manner will bring other managers to the same state of mind. I am a White Rat Club member and hope to see you all often this season and future seasons."

Mr. Niblo thanked Mr. Keeney for the encouraging remarks, and also stated that he did not know whether Mr. Mountford had anything to say or not. But Mountford did have something to say, from 1.45 to 2.45 P. M.

He started by referring to Mr. Keeney's voluntary presence at the meeting and the encouragement given the movement by his remarks.

"And other managers will come to the platform, perhaps not so willing and not so pleasant as Mr. Keeney, but they will hit the trail."

"Actors have a world of their own, and why don't they regulate their world? The manager, the agent and the actor should regulate their world."

In referring to President Wilson's message he mentioned that, through preparedness, nations care for their own security. The actor seeks preparedness for security of material, of contracts, of payments of salaries due and for sanitary surroundings in his work.

"President Wilson stated that the people are seeking for security, self-government, liberty and peace, and he must have read the White Rats' constitution." And now follows the Mountford stuff: "We should see that we lack no instruments and no facilities to insure these securities."

It is up to us to make preparedness for our own security, and to insure that security. We welcome all actors, all are welcome in the United States and Canada."

Regarding the Courtleigh rumors, Mr. Mountford stated that the rumors of Mr. Courtleigh's cancellation were up and down Broadway, and he voiced his belief in the authenticity of the warning published in a trade paper as having come from headquarters, without any misunderstanding or misrepresentation, when he said:

"Word reached me from headquarters. If they have spies at our meetings, I also have spies at their headquarters. When they started the rumor of the cancellations they were started from sources to scare the actor. When they started their attack it was then that I became assured of our success, because they did attack us. They may frighten you by cancellation, or by threats of cancellation, but their loss in proportion will be bigger than your loss. Everybody they ever made a mark of for not submitting to their terms has profited by it. Fred Niblo's route in vaudeville was canceled; he is now a Broadway star. Several instances kept a well known four act off the big time, and the sketches of one of the members were kept out, but George M. Cohan don't have to worry. Two men were barred for being active in the White Rats' cause in 1901, and had to go to England to work. They returned, and now Montgomery and Stone don't have to worry about any route. My paper, *Vanity Fair*, had to suspend through lack of encouragement. If it had been a success the White Rats to-day would not have Mountford. If the U. B. O. are in the right, they will beat us. If we are right, we will beat them."

"Actors are reasonable; they can be kidded and conned. But they now want what the law allows. No vaudeville contract stands in court. The law says an agent shall not receive more than five per cent, and shall not receive any presents or other inducements. Actors don't want more than the law allows. In the early days of B. F. Keith, he offered Hank White a salary of \$50 a week to play for his minstrel troupe in Boston. Hank White wrote back: 'Thanks for your kind letter. I cannot accept \$50. I will take \$3.' No manager can live and pay that salary.' am Ryan is authority for this statement."

"Union shop' may not sound good, but is not the U. B. O. a union shop? There is a big floor, and no agent is allowed to book there unless he has a franchise. The U. B. O. is good and strong because it has adopted and practices union methods, and we, too, will have a union shop. Nobody is to book or work with us without our consent. Give me White Rats members in the majority on every bill and we will have the union shop."

"An independent manager can live if the actor keeps his engagement with him. The manager must be protected, as no law can make an actor act, and they gamble on it. Manager Keeney does not dare to announce his bill until Sunday for fear of having his acts defected. An unbreakable contract will keep up opposition, and the White Rats will make the actors play."

"Managers suffer the actors as a necessary evil, but they must have them. Let us have a contract which neither the actor nor the manager can break, the same as in England."

"No law can prevent the stealing of make-up, gags, material, but we can."

"An act went to Brooklyn for a Sunday for \$3, was canceled after the first show, and handed seventy-five cents less commission. We got a settlement a few hours ago."

"While I was in St. Louis two girls were short paid just at train time, and they had no redress. We can get our members' money, or there will be no show. When you go to a theatre and find that the majority of the acts are White Rats, and there is trouble, notify us. If you are the only White Rat don't tell us, because we can do nothing. I have conducted seventy-four strikes successfully, and none of them lasted over ten minutes. A 'strike' is any instance where one party refuses to accept the terms imposed by the other."

"Managers are tied up by their association and are too frightened to move. We must tie up every actor and make them too frightened to make a move at variance with our rules."

"You don't know to what depths you have fallen! At a house in Cincinnati where they give four shows a day, they have two shifts of musicians and two shifts of stage hands, but only one shift of acts. The actor does four shows, the stage hands and musicians only two. You know why?"

"And then we must ask the actor to come in for

protection! The more that are in it, the more the managers know are in it, the quicker we will get results. So join the army that's going to march to victory. Don't be surprised to see your leaders attacked. We must expect it. They will try to kill me in your estimation. They will say: 'He gets a big salary, for what? He smokes cigars you are paying for.' They will call me an egotist, a czar, you a fool. Look back over the past four years. Are things any better than they were before? Trust me. Trust your leaders."

"China lost some of its choice possessions, and its customs receipts to different nations because China let them take those things away, as a peaceable nation. Show the blood in your veins, of your ancestors, French, English, American. Join in the movement for victory. If not, remain Chinamen and have your salary collected by agents."

"If you all join we will lead you to an era of health, prosperity, wealth and peace."

Mr. Mountford announced that another open meeting would be held at the clubhouse in New York on Tuesday, Dec. 23, and that the term of reduced admission fee would expire Dec. 31.

Mr. Whalen announced that a big rally would be held in Boston, Dec. 9.

After adjournment application blanks were asked for and freely given for many more new members.

Many new members joined during the Western trip made by Mr. Mountford, and they keep coming in, in unprecedented numbers, as all actors and actresses are beginning to realize that this is the opportunity they have been looking for to better conditions for the general benefit of the entire theatrical business, managers and performers alike.

#### WALDRON'S SPEEDWAY GIRLS.

Jack Lord writes: "I have severed my connections with J. E. McGeorge, and am with Joe Waldron's Speedway Girls, handling the stage and co-producing with Mr. Waldron. The roster: Joe Waldron and Jack Lord, comedians; Frank La Mont, straights; Grace Vernon, soubrette; Gusie Vernon, Edna Stone, Georgie Howard, Margaret Howard and Mabel Powers, chorus. These girls all lead numbers."

"The show is booked until March on the Greenwood time, out of Atlanta, Ga. Mr. Waldron has very elaborate wardrobe, and the chorus is a hard working and attractive one."

"Our straight man, Mr. La Mont, was in that Con T. Kennedy wreck. When he played Columbus, Ga., with us a couple of weeks later, he was awarded \$250 for his claim on property lost."

"Grace Vernon, who was soubrette with Milton Schuster for two seasons, joined us at Spartanburg, S. C., coming from St. Louis, where she had been doing cabaret entertaining. She is a very clever and attractive young lady, and has hit the popular vein of her audiences everywhere."

"Joe Waldron is one of the old timers who grows younger every day. He is up-to-date and as energetic as a youngster. Who doesn't know him in show business?"

"Best regards to Walt Terry and Fiji Girls. I understand he is doing fine in the East. Glad of it."

"Dave Newman says he has a stronger show than ever. Well, Dave, you've got the system."

"While rehearsing in Atlanta recently I worked two days at the Bonita with Lud Allen, of Allen and Kenna, replacing his comedian, Fred Cramer, who lost his 'pipes.' Lud is a fine fellow and has a good show."

"Will celebrate my first wedding anniversary in Atlanta, where the event took place Dec. 30 last year, with Geo. B. Greenwood as best man."

"Would like to hear from Jack Costello, of Costello and La Croix."

"Ailis and Myers, while playing the Bijou, Atlanta, for Jewell Kelly, put a new number in their show last pay day. 'Has Anybody Here Seen Kelly?' was the title."

**Proctor's 58th Street (John Buck, mgr.)**—A program embracing seven of the standard acts of modern vaudeville is presented here the first half of the current week, in: Wendick and Ladue, comedy lariat act; Masetta, a dancing violinist; "Marked Money," comedy sketch; Ben Linn, comedian; Sabina and Bronner, dancing novelty; Kelly and Fern, comedy singing, talking and dancing act, and Mason, Wilbur and Jordan, an acrobatic novelty. For the last half: The Dancing Mares head the bill, in their original dancing act, "All for a Kiss." Others are: Jerge and Hamilton, comedy singing and dancing act; Lella Davis and company, comedy sketch, "As it May Be;" Josephine Carr, singing comedienne; Hendrick's "Belle Isle," Swan and O'Day, black face comedians, and Sidney Baxter and company.

#### DOLLYS WITH ZIEGFELD.

It was up to Flo. Ziegfeld Jr. to re-unite that excellent dancing pair, the Dolly Sisters, and they will appear together at the "Midnight Frolic" on Dec. 27.

Rosika Dolly was last seen dancing with Martin Brown, and Yancy has been disporting herself with her husband, Harry Fox. The two had been engaged by Cohan & Harris to decorate the Raymond Hitchcock revue, until Hitchcock decided to go to London.

**THE MAJESTIC THEATRE** at Rockford, Ill., is out of business. The old show house is to be remodeled and turned into a garage.



## SHOW BUSINESS GOOD IN AUSTRALIA.

Contrary to reports that have been circulated by unscrupulous and jealous persons in the theatrical business, Australia is more than holding its own. In a letter received from Hugh D. McIntosh, governing director of the Harry Rickards circuit throughout Australia, Chris O. Brown, his general manager for United States and Canada, was informed that business was booming. Not only was it as its best with the Rickards vaudeville theatres, but the Tivoli Follies, under personal direction of Hugh D. McIntosh and touring Australia, is doing the biggest business that it has had the pleasure of receiving since its organization in 1914.

Everywhere the company has appeared, it has been received by capacity audiences. Although it is the present dull season in Australia, due to the fact that the hot weather is on there just now, and residents of the larger cities are spending their vacations at the various Australian watering places, there seems to be no dearth of attendance.

Of the many American acts that have recently arrived and opened in Australia, all have met with success. One of the big hits was Jim and Marion Harkins, who were received in great style by the Tivoli audiences at Sydney, where they opened. Nolan and Nolan, and Coy De Trickey also opened on the same date. They also received their share of approval.

Hazel Moran and Walter James, who were also selected by Chris O. Brown, opened at the Brisbane Tivoli Roof Garden, and reports say that they made good. Most of the acts that have sailed recently have been retained, and are playing a few more weeks than their original contract called for, due to their success. At the present time, due to the holdovers, Mr. Brown has been doing very little booking, but he advises that he will again open his books the middle of January, and will, at that time, make extensive bookings for the February and onward sailings. Already he is negotiating with quite a few standard big time acts who have expressed their desire to make the Australian trip.

Jack Haskell, American producer, is returning to America. Mr. Haskell finished his work with the 1915 Follies, and owing to business and personal reasons, he was forced to return to New York.

Isabelle D'Armond closed a two years' contract with Hugh D. McIntosh, and arrived in San Francisco recently. She is at present spending a few weeks' vacation in San Francisco and Los Angeles. After stopping at Chicago for a few days she will journey to New York. It has been rumored here that she will re-enter vaudeville. Until selected by Mr. McIntosh, in London, for the Tivoli Follies, Miss D'Armond was doing a double with Monte Carter, now of the Shubert forces.

Walter Weems, who was booked for twelve weeks, and played eighteen vaudeville weeks and became so immensely popular that he was given a contract for six months, and is now appearing throughout Australia with the Follies. Weems is doing a black face act, and is playing the part of a colored porter in one of the many scenes.



FRANCIS RENAULT,  
"The Fashion Plate of Vaudeville."

## "WRITING FOR VAUDEVILLE."

Brett Page, a dramatic writer of note, and who has been a vaudeville manager and producer, has written a 639 page book, entitled "Writing for Vaudeville," giving valuable information how to write and sell playlets, monologues, two act burlesques, etc. Mr. Page also gives the history of vaudeville from the days of "variety." It is a book of which every one in vaudeville should own a copy.

## BOOKED.

Hai Norcross and company have been given a long route over the Orpheum Circuit, opening at Omaha, Dec. 12.

## U. B. O.-BORNHAUPT CASE OFF.

The case of Chas. Bornhaupt vs. the United Booking Office for alleged damages came up for trial, Monday, Dec. 5, and was adjourned for Thursday, Dec. 8.

That the action will not be tried is the general opinion, as a compromise has been arranged among the attorneys. Mr. Bornhaupt will most likely resume his booking privileges.

## ACROBAT INJURED AT WHITE RAT CLUB HOUSE.

Albert Romanelli, an acrobat, known as "Alec, the Strong Man," rehearsing a new act with Thos. Gordon, in the White Rat's clubhouse gym, was taken to the Polyclinic Hospital Friday, Dec. 10, with a broken neck.

Both were doing a new "stunt" that they had performed successfully several times, consisting of Gordon leaping from a springboard, turning a somersault and alighting on Romanelli's shoulders. They decided to do it once more, and Gordon misjudged the distance and his feet struck Romanelli in the forehead breaking Romanelli's neck and fracturing his spine. No chance is held out for his recovery.

## NEW SKI JUMPERS AT THE "HIP."

Quick to realize that national interest is aroused in the St. Moritz scene with Charlotte, its skaters and winter sports, Charles Dillingham is on the *qui vivis* adding new novelties weekly to this sensational ballet which closes the wondrous Hippodrome pageant. Last week a new thrill was added by the first appearance of Sifrid Lotten, the famous Norwegian ski jumper, from Christiania.

## PROCTORS' HOLD OVER WAR FILMS.

Owing to the tremendous public response at both the Proctor playhouses, in West Twenty-third and East One Hundred and Twenty-fifth Streets, where "The Battle Cry of Peace" broke attendance records, Mr. Proctor decided to continue the massive photostockade for the current week.

## GERARD AND WEST WED.

Harry Gerard and Clara West, who have been working together in a singing and dancing act in vaudeville for the past three years, were married Dec. 1.

They left their Brooklyn home last week to open a tour on the S. & C. time.

## VAUDEVILLE DIDN'T PAY.

After trying a policy of vaudeville for three weeks the Miles Theatre, in Pittsburgh, Pa., last week discontinued this form of amusement.

BEGINNING Dec. 13, the policy of the Opera House, Lawrence, Mass., will be "three in one," opening with pictures (Mutual) before the regular stock production of the Dennison Players, with vaudeville worked in between the acts.

WHEN MME. BERNHARDT comes to New York this Winter she will find a motion picture of herself in one of her new plays presented as a counter attraction in another theatre. The Universal Film Company has a screen arrangement of "Jeanne Dore," which was taken in France when the actress first recovered from the amputation of her leg. Arrangements are being made to exhibit this picture in a Broadway theatre at a \$2 scale of prices during Mme. Bernhardt's engagement here. The artist still plans sailing from France on the *Lafayette* on Christmas Day.

HARRY LA MONT and GIRLIE are now playing the W. V. M. A. time, and are booked solid by the Simon Agency.

THE EMPRESS MAIDS NOTES.—Under the management of D'Ormond and Lester we are now in our tenth week on the Gus Sun time, and big business has been the rule. Many return dates have been played. Agnes Fuller has won high encomiums as an exceptional comedienne, while our beauty chorus, Magdalen Lee, soubrette, is also a favorite everywhere. Bob Lester never fails to register with his parodies, while Ray Ewing and Jack Dunn are capable comedians. "When the Comet Struck" and "One Night Out," from the pen of John D'Ormond, are our feature bills. Our feature number, "When the Peace Ship Sailed Away," is a riot at every performance. Roster: John D'Ormond, director; Bob Lester, business manager; Agnes Fuller, Magdalen Lee, Ray Ewing, Jack Dunn, Beulah Clarke, Jemima Ripelle, Jenny Gale, Arvilla Ripelle and Adele Irving.

"BABE" WINIFRED and COMPANY closed a good vaudeville season Dec. 3, at Kendallville, Ind., and returned immediately to their homes in Angola, where they will spend the Winter wroking up a new vaudeville act.

CHARLES ("BIG BILL") BLAISDELL former vaudeville artist of New York City, and Verna B. Warner, of Sturgis, Mich., were married at So. Bend, Ind., Dec. 8.

THE ORPHEUM, in Jackson, the new vaudeville house, is rapidly nearing completion. It will be one of the most beautiful theatres in Michigan.

"HIP-HIP-HOORAY" passed its one hundred and twenty-fifth performance at the Hippodrome last week, with a record of entertaining people. The daily matinees at this great playhouse are crowded, and nearly every evening this week theatre parties are announced for some of the season's debutantes, while large club parties from out of town round out a week full of pre-holiday activity.

THE Royal Theatre, in the Bronx, the only big time vaudeville playhouse in that borough, is celebrating a mid-Winter festival this week. Dorothy Jardon and Milt Collins have the spotlight positions.

## BUCKNER SENT TO ATLANTA.

Arthur Buckner, who has had a varied career, starting in as a bicycle rider, to promoter of theatrical enterprises, was last week sentenced to three years in the Federal prison at Atlanta.

Buckner conducted a "school for acting" in the Strand Theatre Building, and it was shown that he sold it several times over.

## TOMPKINS OUT.

Manager Tompkins severed his relations with the Opera House, Milford, Mass., Dec. 11, having resigned as resident manager, in which capacity he, in the last two seasons, proved his managerial qualities.

He is succeeded by H. A. Chenswith, who held a similar position at New Bedford, Mass.

## HERMAN LIEB GETS SKETCH.

The late Paul Armstrong's sketch, "A Blaze of Glory," which Nat Goodwin recently played for one performance at the Palace, has been bought by Herman Lieb, who will play the role Goodwin was to.

It was tried out at the Plaza last week and scored heavily.

## WILL STICK IN VAUDEVILLE.

Lillian Kingsbury has decided to remain in vaudeville with the sketch she is now presenting, "The Coward," written by Ethel Clifton. Her vaudeville bookings have been extended to cover the rest of the season, and her proposed dramatic engagement has been canceled.



DONOVAN AND LEE,  
A vaudeville feature.

## OUT OF TOWN REPORTS.

LOGANSPOUT, Ind.—Florence Rayfield made a big hit with "When Old Bill Bailey Plays the Ukulele" on the Colonial bill 6-8.

The big City Four, on the same bill, proved one of the most pleasing quartettes seen in this city in some time. "Norway" drew numerous encores for them.

## GREAVES RETAINS EMPRESS.

It has definitely been settled that George H. Greaves will retain the lease on the Empress Theatre, at Denver, and continue the same policy of playing five acts each week, in conjunction with feature pictures. The house is doing a splendid business.

MIKE SCOTT, the clog dancer, is a patient at the City Hospital, in Boston, with limb trouble.

WALTER PROCTOR, pianist at the Broadway Theatre, Everett, Mass., is stone blind. Artists playing that house say that he never misses a cue or makes a mistake on their music. They just hum it to him at rehearsal, and tell him the cues.

VAN HOVEN will return to this country for a tour in February.

GEOFFREY WHALEN, Tony Williams and Tom White are gathering in many members to the White Rats' fold.

MRS. BARNEY FLINN has been appointed deputy organizer for the A. A. A. Lady Rats for New England.

UNITED MUS. COM. CO. NOTES.—While playing Tarentum, Pa., the United Musical Comedy Co. was given a banquet at the Elks Club by Mr. Hodge, manager of the Nixon Theatre. The show played to S. E. O. all week. Roster: W. F. Martin, manager and character comedy; Chas. La Ford, leads; Bert Fox, comedy; Lucile Dye, soubrette; Crystal Fleming, ingenues; Marion Maxwell, leads. Chorus: Willie Webster, Mae Maple, Minnie Webster, Anna Smith, Jean Grey, and "Daisy."

JOS. MALLOY, leader of orchestra at the Orpheum, Altoona, Pa., was seized with an attack of appendicitis matinee, Dec. 8, and was taken to the Altoona Hospital, where a successful operation was performed.



# SONG CRITICS MISREPRESENT.

PRINT THE WRONG VERSION.

"Unbiased Criticism," as published in THE CLIPPER last week, lifted the transparent cover behind which a certain trade paper tried to hide its vicious attacks upon certain songs, under the pretext that it was criticising certain songs for the good of vaudeville.

In criticising the Feist "Mother" song the "unbiased critic" pointed out the following verse, which, it said, was being sung by Corbett, Sheridan and Donovan:

## FIRST VERSE.

I've been around the world, you bet, but never went to school,  
Hard knocks are all I seem to get, perhaps I've been a fool,  
But still some educated folks, supposed to be so swell,  
Would fall if they were called upon a simple word to spell;  
Now if you'd like to put me to the test,  
There's one dear name that I can spell the best.

The version which Corbett, Sheridan and Donovan really did use was the following:

## DOUBLE VERSION.

A—Do you remember childhood days, the dear old village school,  
B—With reading, writing and 'rithmetic, and dear old golden rule,  
A—We all had favorite classes in those days of A B C's,  
B—And I was in my glory when we had those spelling bees.  
A—Now if you'd like to put me to the test,  
There's one dear word that I can spell the best  
B—(I know what it is).

The version criticised was a "Hick" version, supposed to be sung as the words imply in an impersonation of one who did not have much schooling and could hardly be expected to select his language, and which version would be entirely true to the character.

He did not criticise the beautiful chorus:

## CHORUS.

B—M—is for the million things she gave me,  
A—O—means only that she's growing old,  
B—T—is for the tears were shed to save me,  
A—H—is for her heart of purest gold.  
B—E—is for her eyes with lovelight shining,  
A—R—means right, and right she'll always be.  
B—Put them all together, they spell Mother,  
BOTH—A word that means the world to me.

Nor the other verse, which is above criticism:

## SECOND VERSE.

When I was but a baby, long before I learned to walk,  
While lying in my cradle, I would try my best to talk;  
It wasn't long before I spoke and all the neighbors heard,  
My folks were very proud of me, for M-O-T-H-E-R was the word,  
Although I'll never lay a claim to fame,  
I'm satisfied that I can spell this name.

"My Little Girl," published by the Broadway Music Corp., which refused to be dictated to regarding its advertising campaign, was criticised adversely in the hope of depriving singers (who find this song as one of their best offerings) of the opportunity to present it.

The same paper stated that letters were going forward to house managers on the circuit calling upon them to report to the main office when a questionable lyric is being sung. This order has been in force a long time, and no house manager would allow such a questionable offering. Does it mean to convey the impression that the letters of instruction apply to the lyrics of certain publishers only, and that singers should arrange their selections accordingly?

Weber, Dolan and Frazer, week of Nov. 8, were at the Royal, New York, and the only song that was praised by the "unbiased" critic was "Tennessee" week of Nov. 22, at the Orpheum, Brooklyn, "Tennessee" again was the only song praised, and an Irish number, "Michael Dooley," was "knocked." At the Alhambra, two weeks ago, their Irish song was "panned" again, and "Tennessee" was again selected for big praise. Notwithstanding this, the team cut out "Tennessee" because they felt it had been overdone. They are now singing "At the Saturday Evening Post" for an opener. They are also singing the Feist "Mother" song. Was it because they sang "Tennessee" that their singing

of the "Mother" song was overlooked by the critic? The trio were informed that if they did not take off their Irish song and put on "The Rocky Road to Dublin," their act and the other Irish song would be panned. The trio kept on their Irish song, although they were not being paid for singing it, because it gave them more opportunity for business than "The Rocky Road" song. The boys are playing at the Bushwick, Brooklyn, this week, and you will probably see more criticisms, as the critic seems to follow them very closely.

The critic does not mention "Tennessee" as having been "done to death," and did not find it necessary to call attention of that fact to save vaudeville. Nor did he find it necessary to criticize the "plugging" of another old song, by the author, from the back rail of a theatre.

As to the fairness of these criticisms, the profession can draw their own conclusion.

## VAUDEVILLE FOR MAJESTIC THEATRE IN BROOKLYN?

A well confirmed rumor has it that Marcus Loew will, in all probability, add to his already long list of theatres the Majestic, in Brooklyn, that is directly opposite the Orpheum, the U. B. O. house in that section. A theatre in the Broadway portion of the city is also announced to be included in the same circuit. Another report has it that it is also likely to be taken over by the International circuit which is controlled by E. D. Stair, A. W. Dingwall, George H. Nicolai and Gus Hill.

## NEW REVUE AT REISENWEBER'S.

A new revue, called "Merry Moments," will be produced at Reisenweber's on Thursday evening, Dec. 16, employing the services of several comedians, a prima donna and more than a dozen pretty chorus girls. It will be presented at 7.30 and at midnight.

## CAN YOU?

Harry Emerson, star of "Night on Broadway," and Grand Exalted Ruler of the Hinky Dee's, offers a gold membership button to anyone who can repeat the following twelve times in succession without making a mistake:

The peace ship sailed  
Over the shimmering sea,  
While Hinky Ford  
Sang "Hinky Dee."

# DUMB ACTS

The most unique instrumental novelty in years.  
It's a wonderful number for fox trot or buck and wing.  
It's intrinsic value beyond comparison.

# RAGGING THE SCALE

By ED. B. CLAYPOOLE

Broadway Music Corp., Will Von Tilzer, Pres.,  
145 W. 45th St., N. Y. Chicago: 123 N. Clark St.

# MOVIE COMEDIES

MUSICAL ACTS

DANCING ACTS

## CLARA INGE DEAD.

Cara Inge, a vaudeville singer, who gained considerable prominence throughout this country, was found by her husband, Chas. Eckels, a newspaper man, in a dying condition in her apartments, at 305 West Forty-fifth Street, New York, Sunday night, Dec. 12. Eckels and his wife had been separated for some time, and their relatives had prevailed upon them to become reconciled.

The story told the police by Eckels was that his wife sent him out for a bottle of wine, and during his absence she is supposed to have swallowed some form of tablets.

She died several hours later.

## SOME JUMP.

Meehan's leaping hounds that played the Palace, in New York, last week, made the jump into Chicago, to open at the Majestic, Monday, Dec. 12. The act did not play Sunday in New York.

## BRIDGEPORT, CONN., GIVES SUNDAY SHOWS.

The old "Blue Laws" of Bridgeport, Conn., have at last been evaded. For the first time in the history of this city every motion picture and vaudeville house was open last Sunday, Dec. 12, and gave full performances. Poli's Theatre only presented motion pictures.

Instead of the usual admittance fees a collection was taken up.

## TIM McMAHON NO BETTER.

J. Bernard Dyllin visited Tim McMahon at the Flower Hospital, last Sunday, and reports him in a very critical condition.

## WINNERS OF SIX DAY GRIND AT LOEW'S AMERICAN.

Grenda and Hill, winners of the six day bicycle race in Madison Square Garden, opened Monday afternoon for a week's engagement at Loew's American Theatre.

## MELVILLE WINS SUIT.

Mlle. Gabrielle, "the half woman," was made the defendant in a suit that dated back Dec. 1, 1913, in which Frederic Melville, a vaudeville producer, sued for \$2,000 damages for alleged breach of contract. In the papers Mlle. Gabrielle and her husband, Johann Gunther, are made co-defendants. "The half woman" is described as having been born without legs, but fully developed above the waist line.

Mr. Melville alleges he made a contract for twenty-six weeks to appear in America, and that the defendants suddenly notified him the contract was at an end, and that they would not be coming to the United States.

The plaintiff sets forth that he expended \$2,000 for scenery and bookings. Besides which, for the past three years, the defendant has been regularly engaged by the Ringling Circus, and that all of those engagements naturally would have been made by him had the defendants not broken the contract with him and made other arrangements. Judge Schmuck delivered judgment for plaintiff, \$2,000 and costs.

The lawyer for the plaintiff was Frederick Randolph. Lawyer for the defendant, Mr. Strassmann.

## U. B. O. SHOWS WAR FILMS.

The Colonial Theatre, New York, and the Orpheum, in Brooklyn, are both making a feature attraction of the war film, "Fighting in France."

## MACK SELLS OUT.

Happy Mack has sold out his interests in the minstrel show bearing his name and will return to vaudeville after the holidays.

## MARRIED.

Anna Lindler, doing a singing "single" in vaudeville, was married in Philadelphia last Wednesday, Dec. 8, to Bernard F. Brennan, a booking agent.



## Palace

(Emer F. Rogers, mgr.)—The worth of "The Jersey Lily" as a drawing card had a rather hard setback Monday night, Dec. 13. Of course, the big storm might possibly have had something to do with it. The house was about one-quarter filled, something very unusual for this theatre.

The handful present seemed to like the program immensely, and frequently responded with much applause.

The bill as presented is up to the usual standard, and we might add, far superior to many.

Current news pictorial, with views of the past week's important events, started.

VASCO, the mad musician, in the opening spot, played some thirty or more instruments in a capable manner. In this position he got more applause than any opening act ever received at this house. Vasco is an artist and a showman, and his routine is cleverly arranged. His assistant is really funny, appearing in different face make-up each time he appeared before the audience.

Those "nut" champions, JACK DONAHUE and ALICE MARION STUART, presenting their ever humorous skit, "Him and Her," cleaned up. Vaudeville doesn't boast of a cleverer and more original pair of "nut" comedians than these two. It was their initial appearance at the Palace, and they showed their speed by taking four bows.

Singing specialties may come and go, but the one MARIE and MARY McFARLAND stands out so far ahead of many that they cannot be spoken of as in the same class. Although cutting one number short Monday night both sang in their usual rich voices, and were big favorites.

LEW DOCKSTADER finally made his appearance in his funny monologue, "As Teddy, in My Policies," and walked away with the show. Lew is just as entertaining as ever, and puts over his material in the same old way.

ADELAIDE and J. J. HUGHES, with a leader of their own, Edward Davis, put class into the bill. It wasn't so long ago that each was doing a "single" in vaudeville, and to develop into such capable dancers credit is due them in large volumes.

MIKE BERNARD and SIDNEY PHILLIPS, in a piano and singing act, went over nicely. What Phillips lacks in selecting good songs is made up by the capable playing of Bernard. A better routine of songs is needed here.

MRS. LANGTRY then appeared and, with the assistance of two men, presented a sketch called "Ashes." Outside of a very original finish it hasn't a thing to recommend it. Mrs. Langtry gave her usual performance.

To a real hit of the program can be given to HENRY LEWIS, in his entertaining novelty, "A Vaudeville Cocktail." The audience couldn't seem to get enough of him, and he had the position of next to closing. Here is an artist that studies his audience and gives them what they want. He gives about the same line of talk as when he last appeared here, with the exception of singing a new song called "What a Wonderful Mother You'd Be." It was the first time the number has been heard here, and at the Monday night show it went over with a bang. It's one of the best "mother" songs heard here, and as rendered by Lewis it can be put down as a sensational hit.

The closing spot was held down by HENRIETTA DE SEHRIS, with a company of ten people, in living reproduction of former works of art. It is one of the most beautiful acts in vaudeville, and the audience remained seated until the last picture.

## City

(William Fox, mgr.)—Business was up to the usual standard here Monday afternoon. A program of exceptional value is shown, and the large audience showed their appreciation by plenty of applause.

THE TWO ALFREDS, in a perch act, opened, and the boys cleaned up in this position with a well balanced performance. The man at the top does some hair-raising stunts, while the understander is a good assistant.

DEMARIST, a pianist *par excellence*, opens with a few jokes of Noah's Ark time that got a few laughs. Piano playing is his line and he should stick to it. He is one of the most capable boys doing this line of work. An impersonation of Loderewski brought him in good results.

J. K. EMMETT, with the assistance of a young woman, presented a sketch of the far North, and yodded a song. Mr. Emmett hasn't the voice that made his father famous twenty-five years ago, but he nevertheless will get over with his singing. His sketch is well constructed and a well told story is followed out.

A man and woman, with splendid singing voices, gave an act called "THE ANGELUS," in which they show the different stages of farming, sandwiched in with operatic selections. A corking good act.

Those happy colored comedians, MULLER and LYLE, with their humorous talk and boxing dance finish, went as big here as they do on the big time.

A tabloid, called "FUN ON THE CAMPUS," employing nine people, got many laughs, principally through the efforts of the man, who is a comedian that is A1. The tab, itself has very little to recommend it, its only reason being to show the bare legs of some seven young girls who do not seem to have been on the boards very long. Several musical numbers were introduced. "Come Back, Dixie," being the feature.

The real hit of the show was scored by BOB HALL, a young fellow with a bundle of personality, who sings about each act that has preceded him in a very original manner. The audience called for different popular airs and he makes up his own words. "What a Wonderful Mother You'd Be" proved a clean up song for him, as did "Little Grey Brown."

HARLOW'S CIRCUS, consisting of the usual routine of tricks with ponies, dogs and a cat, closed. The bucking donkey and three men who tried to ride him made the usual big hit.

## Colonial

(Alfred T. Darling, mgr.)—A nice, beautiful, sloppy night of weather was that of Monday, and anything human during the five inches of water underfoot to see vaudeville or any other entertainment had to be dyed-in-the-wool "nuts."

Al. Darling had almost a half a houseful in when the Wheelers opened the show at 7.58 Monday evening, though a packed house was the report for the mat. show. It was real wonderful at even half a houseful, that was increased a bit by 8 o'clock, considering the worst weather outdoors young December has probably had in many winters.

BESSIE WYNN is the real headliner, though "Fighting in France," some authorized war pictures are blazing in the lights out front above Miss Wynn's name, on the uptown half of the Colonial's electric sign.

Miss Wynn never looked or was in better voice than on Monday evening, and following a hearty ovation upon her initial entrance, in a silvery white gown and befeathered hat and fan to match, she sang "Mollie, Dear, It's You I'm After," laid aside the befeathered apparel for a pretty "special" song, and then followed with a Japanese song, "In Two," that brought out the best of her still beautiful voice. Back "in one," in a rhinestoned white gown, "You're My Baby" and "Close to My Heart" was a pretty medley, with the coloratura way "the lady dainty" rendered it. Her fourth was a "mother" song, but her encore, giving fathers some recognition, "Dear Old Dad," went over like a thunderbolt, the Colonialists forgetting all about the disagreeableness of the wet feet that had interfered with their doing full justice to those acts ahead of Bessie, outside of Kramer and Morton. A huge basket of flowers was handed across to Miss Wynn at the conclusion of the "father" song.

KRAMER and MORTON are the same "two black dots" minus none of their funmaking abilities or how to dance. Their material and songs remain practically as of yore, even to the "rozinta" gag. But the boys are still one of vaudeville's best black face acts, and their final Hebrew bit is fiercely funny. The real applause hit of the bill, they were.

And HARRY GREEN and COMPANY followed them. And "The Cherry Tree" is a young bit of timber written for Green by one Aaron Hoffman, that is a gem for pathos and laughs. Green's portrayal of George Washington Cohen, trying to do as his namesake did, "get by" without lying, is something away from all others anything like it, and the hit he registered on top of Kramer and Morton's spells what a valuable vaudeville vehicle he has invested in.

The show, probably owing to the length of the war pictures, was scheduled to open at 1.30 and 7.30, with Martin and Fabiani, the dancers. But the act balked, and the WHEELERS (New Acts), an acrobatic three act, replaced them, and Manager Darling held things as late as 7.58 to give 'em half a chance.

KOLB and HARLAND and their unique singing, dancing and comedy offering, "Evolution—(1860-1920)," were "No. 2," also too early (on at 8.08) to reap the worth of their wares. The couple have switched the closing of the turn since last seen hereabouts, having cut the pretty Dutch kiddies number and replaced it with one dressed as is their opening, though representing an elderly couple, and using a repeat of "Old Fashioned Glee" on the bench for curtain. The Dutch number was too pretty, and we believe, of more value. Miss Harland has re-dressed herself for the "rube and actress" comic number, and also showed a new rig for "the suffragette" bit. The "too early" spot is the only reason they didn't "go" as big as they usually do.

OZA WALDROP and COMPANY (New Acts) scored the first real hit of the evening, closing intermission in a breezy comedy sketch.

CORRADINI'S MENAGERIE, "No. 3," though one of the best "animal acts" in the varieties, suffered the same "earliness" that the two ahead of it did, but managed to awaken the dampened audience with the work of the elephant.

DYER, FAYE and GIBBIE (New Acts) found the crowd drying out in their following position, and got over a comedy singing turn to better results, and left the crowd ripe for the Waldorf sketch.

The "FIGHTING IN FRANCE" pictures programmed as the "French governments' official motion pictures," and "loaned to The New York World," closed the show. So many alike views during the running of them put the audience in a saggy mood, though they appear wonderfully realistic, especially in the spots where dead soldiers strewn over the battlefields are shown, and the burial of one. They took up about thirty minutes. Tod.

Alhambra (Harry A. Bailey, mgr.)—Bill Dec. 13-18: Hunting and Frances, "The Bride Shop," with Andrew Tombs; Bankoff and Gilrie, Diero, Carl McCullough, Jackson and Wahl, Mario and Duffy, and the Gladiators.

Keith's Royal (C. C. Egan, mgr.)—Bill 13-18: Dorothy Jordan, Milt Collins, Walter E. Howe and company, Marie Fitzgibbons, Dyer, Faye and Gilrie, Knapp and Cornelia, Emerson and Baldwin, Jean Tyson, Howell Trio, Al. Livsey's Harmonists, and "Watch Your Step."

BILLY MATTHEWS was probably sitting, in a silk shirt, on the lawn in front of his Flower Street address, in Los Angeles, laughing at the snow we had here, Monday of this week. The former Proctor manager is preparing to enter the film producing game, out there in L. A.

AMONG those who contributed to the Actors' Fund, through the campaign carried on in Wal Street last week, was Henry C. Frick, who gave a check for \$5,000.

OWING to the fact that Commissioner of Licenses Geo. H. Bell refused to pass favorably on the film "Virtue," Daly's Theatre was not opened Dec. 13, as announced.

## American

(Chas. Potsdam, mgr.)—Too much pictures and not enough vaudeville was the trouble with the bill at this house commencing Monday matinee, Dec. 13.

Among the feature pictures shown were scene form the World's Championship Series. We saw Pat Moran getting a line on the Boston.

JOHNNY SCOTT opened the show with a character singing turn. Johnny's nasal notes were entirely unnecessary. When he used his really pleasing tenor voice he more than made good.

KAY, BUSH and ROBINSON were responsible for many laughs. (New Acts.)

HELEN SHIPMAN was on third and gave a singing turn.

HILL and GREDNA, winners of the recent six days' race at the Madison Square Garden, this city, rode their bicycles and made good time. A mechanical miniature cycle and rider kept tabs for us. The turn was well liked.

JIMMY FLETCHER's novel contortion act was as good as we have seen in some seasons. He recalls the best days of Jerome and Alexis, Delhaur and Baggson. Such is our view of the act.

CHAUNCEY MONROE and COMPANY gave a cracking good sketch. (New Acts.)

THE COURTNEY SISTERS in their new surroundings went over with a bound. When the conversation turns to "sister" turns, commence here. The girls work as one, and registered one big hit. We would like to see them return to black face.

We don't know whether MANOLA is a Jap or a Caucasian, but we do know that for about fourteen minutes this gentleman performed evolutions on a slack wire that were nothing short of marvellous. Mr. Manola did a back flop, and to show us it was no accident, he did it again. Oh, yes, a real artist.

THE HANAN TRIO pleased with a comedy skit. Le Roy.

## Prospect New York

(Jos. Greenwald, mgr.)—Only a small sized audience was here Monday night, Dec. 13, but those present showed their appreciation, and the acts following intermission were especially enjoyed. The first instalment of the new Universal serial picture, entitled "Graft," was shown here Monday.

THE YOKOHAMA TROUPE, Japanese acrobats, received quite a good share of applause for their clever work.

LILLIAN DEWIGHT, comedienne, who sang and danced, failed to elicit much response for her songs, but her dancing was fairly well liked.

LAURETTA SYLVIA and COMPANY, in a sketch of time-worn material, which was not even good, met with only lukewarm approval.

BROWN TRIO entertained with their flirtation skit, while waiting for their trains, and received moderate applause.

Fathe News followed and then intermission.

BROWN and DARRELL pleased immensely with their songs, "Saying Up the Coupons" and "The elopement bit," at the close, being especially well received.

SENNETT'S ENTERTAINERS, the feature of the bill, were given a splendid reception, and each of the boys were loudly applauded for their individual and collective numbers. New songs have been added since seen last. "Song of Songs," "Come to My Heart," "When Mr. Cohen Plays the Saxophone" and "Dixie Band" being among them, all scoring a tremendously big hit.

GRANT GARDNER, black face comedian, in a satire on songs of yesterday and to-day, was not appreciated until he played the cornet and bells, giving an enjoyable performance to loud applause.

JEWELL'S MANNIKINS were splendid entertainment and pleased.

First episode of "Graft" closed the show. Emil.

## Proctor's 5th Ave.

(Wm. Quaid, mgr.)—Considering the inclement weather, a more than respectable sized gathering entered the portals of this favorite theatre on Monday evening, Dec. 13. They were rewarded by seeing a well balanced bill.

First on the program was MABEL BURKE, in her illustrated moving picture songs. Mabel is a regular now, and was nicely received.

THE HARVEY DE VORA TRIO, man, woman and child, appeared in varying shades of burnt cork. They sang and danced nicely, and their efforts were worthy of far greater applause than that bestowed upon them.

WILL H. ARMSTRONG and COMPANY gave a smashing good act. Mr. Armstrong and two clever girls did very clever work. Mr. Armstrong's quiet comedy efforts were well received, and the girls proved capable adjuncts.

KIMBERLY and ARNOLD's act also went well, with their songs and talk.

THE COUNTESS NARDINI did splendid execution with a piano-accompaniment, which, to our simple mind, is no more nor less than a magnified concertina. But the Countess certainly could handle it. Her repertoire was extended and varied.

BEPPY LEVY's act of animated cartoons, always delightful on former occasions, was none the less so on Monday. Mr. Levy's act is in reality a classic. He is also a capital whistler.

LE MAIRE and DAWSON's material gets them over. The straight man is an artist.

THOSE FRENCH GIRLS were two in number, but what they lacked numerically they made up otherwise. They sang, danced, did gymnastic work. Also, one was a contortionist. The quiet humor injected in their act was not at all amiss. Le Roy.

THE "BATTLE CRY OF PEACE" remains at the Metropolitan, Cleveland, for a second week, the attendance last week being thruway.

AT A MEETING of the Drama League, Dec. 13, in the Wanamaker Auditorium, Mrs. Lillian Quinn Stark read "The Wonderful Adventures of Nils," illustrated by lantern slides. Roland Holt spoke for the League.



## Bushwick Brooklyn

(Benedict Blatt, mgr.)—The program shown here this week is one of exceptional merit. Each act went over in good shape, and the Monday night's performance was well attended regardless of the weather.

As a feature, EMMA CARUS, assisted by Joel Stuart, in songs and some capable dancing, carried off big honors.

THE HORELIK ENSEMBLE, presenting "In the Gypsy Camp," was also well liked.

HOFF and LEE with new parodies and gags, had them laughing every second.

CLARENCE OLIVER and GEORGIA OLP in a dramatic playlet by Hugh Herbert, entitled "Discontent," were a classic hit.

ADLER and ARLINE, with their amusing hypnotic and imitations, held down a good spot and cleaned up.

THE KAUFMAN BROS., in black face, offered a routine of songs, and their singing proved a feature.

WEBER, DOLAN and FRAZER, a classy singing trio, gave a well balanced act of singing and piano playing that earned them a big ovation.

The boys all can sing, and presented a selection of songs that showed careful study. Each one is suited to their talent, and they walked away with a big hit.

A feature of their performance is a song called "In the Convent by the Beautiful Sea." Here is a number that will be a whistling sensation before many days. The boys put the song over in their original way, and the applause that greeted their efforts at the conclusion of this wonderful song was the greatest ever recorded at this house. Some publisher has a sure hit in this one.

THE MISSES LIGHTNER and ALEXANDER, with comedy and songs and piano playing, also scored.

MR. and MRS. GORDON WILDE, with their capable work of shadowgraphs; REEMAN and ANDERSON, roller skaters; BERNIE HAYES, banjo playing, and TED and ALBERT, in a gymnastic performance, also appeared.

### A HEADLINE FEATURE.

Abe Olman is handling the Rubey Cowan Music Co. catalogue in Chicago. He is doing great things for "Somewhere in France" in the Windy City. "Somewhere in France" proved to be the biggest hit in Bobby Heath and Ann Gold's act. Earl Carroll and Rubey Cowan wrote all the material for this act. Ronita is still using "Somewhere in France" on Sunday nights, at the Winter Garden. It is still a big hit for her. Kane and Herman are using "Somewhere in France" in their act, and as they are booked up solid on the United time it looks as though they will do this song for sometime to come, as it is a big hit for them.

### NEW BAY RIDGE THEATRE TO OPEN DEC. 27.

The Bay Ridge Theatre, that has been in course of construction for the past six months, is announced to open Monday, Dec. 27.

High class vaudeville will be the attraction, and Manager Baumann has promised the residents in this section that nothing but the best obtainable in this form of amusement will be presented.

The Universal Film Company are to supply the pictures.

### THEATRE BURNS.

The Opera House in Greenburg, Pa., was entirely destroyed by fire Sunday night, Dec. 12.

HARRY L. FRASER will re-enter vaudeville with a sketch, called "Gratitude," by Patrick McCoy. Jeanette Finley and one other will assist him. John C. Peebles is the "booker."

## NOTES

AIMA BELWIN, who was last seen in "The Mark of the Beast," has replaced Isabel Lee as the Lady, in the cast of Eugene Walter's new play, "Just a Woman," which will shortly open in this city.

THE MESSRS. SHUBERT announce that the opening performance of Ralph Herz, in "Ruggles of Red Gap," at the Fulton Theatre, has been postponed from Christmas Eve to Christmas night, Dec. 25.

"THE LAND OF THE FREE," a new play by Edward Locke, in which Margaret Greene will be seen as leading woman, will open in Washington Christmas Day.

LOU TELLEGEN, the Franco-American star, in "The Ware Case," at Maxine Elliott's Theatre, will be the only man appearing in two Broadway productions at the same time this week. He accomplishes this feat due to the fact that Jesse L. Lasky's photo-drama, "The Unknown," is being shown at the Broadway Theatre simultaneously with the continued run of "The Ware Case."

THE theatre at Jackson, Mich., formerly known as the Athenaeum, is undergoing extensive repairs and being converted into a high class feature picture house, although first class attractions will be booked as heretofore. For use in the feature pictures, a new and entirely adequate pipe organ is to be installed, also a full sized orchestra. The house will be titled "The Majestic," and will be under the new management of Wirt S. McLaren, the old management having retired. It is expected to be ready early in January.

A. BALDWIN MCANNE has been commissioned to compose the scores of three musical comedies, and has given up professional dancing in order to give his time to this work.

MRS. S. S. MENKEN gave a birthday party for her little son Arthur, Saturday afternoon, Dec. 11, at the Punch and Judy Theatre, for the performance of "Treasure Island."

## THE NEW VAUDEVILLE ACTS

Osa Waldrop & Co. (Com. Sketch).

20 MIN., INTERIOR (SPECIAL SET).

Colonial (Dec. 13).—"Petticoats" fits, as a title, this comedy playlet as appropriately good as this new face to vaudeville. Osa Waldrop, plays the role of a girl who relishes the joy she finds in having men propose to her. She keeps a comb, especially for registering proposals, by plucking a tooth for each broken heart.

The set represents the bedroom of Betty Hastings (Miss Waldrop) in a cottage at Newburg, N. Y. She is visited by two flashily dressed girl friends, and over the tea sipping the conversation runs to men. One in particular, a Doctor Wilson (Edward Langford), passionately adored as "ideal" by Ethel (Ruth Hart), is considered a woman hater by Laura (Carol Ralston). Each girl tells what kind of a husband she'd like. Ethel favors just a loving one; Laura, one who will struggle to have her breakfast at her bedside each morn—but Betty, she wants one that will make her shiver with fear when he commands. She bets the girl friends she can snap "another tooth from the comb" at the expense of young Dr. Wilson. Ten dollars is the stake. So Betty feigns illness and, with Laura concealed behind a screen and Ethel acting as nurse, the doctor is summoned.

During his attending the patient, his adorer, Ethel, gets into his way repeatedly, and it serves for drawing more laughs. At a given "sneezing" signal, Ethel vanishes and leaves the Doc. supposedly alone with Betty (Ethel concealing herself in an adjoining room instead of leaving). Betty gives the young doctor all the cause in the world to make love, but apparently without progress, until she pulls a story about her parents having commanded her to marry seventy-five years old worth of male gender. Then the young doctor falls, proposing that she marry him. Betty wins, and calls out the hiding girls, and the doctor sees he has been the butt of a practical joke. The two girl friends leave, and then the physician demands that she wed him, donning a pair of pajamas during the dialogue, to the shocking discomfort of Betty, and setting himself at her bedroom window, where all gossiping neighbors may possibly view "a man in her room at night," until she makes up her mind. He finally wins out, for Betty sees that he has the way "to make her shiver" about him.

It's a fluffy, pretty, nicely staged, well acted by all four, amusing playlet, and to John B. Hyman goes the credit of penning it. David Levene played a laundry man who leaves those male pajamas at Betty's room by mistake early in the act. Lewis & Gordon Producing Co., Inc., are on the program as presenting Miss Waldrop to vaudeville. She was most favorably accepted here.

Ted.

Hal Davis and Company (Com. Sketch).

16 MIN., INTERIOR.

Harlem O. H. (Dec. 7).—"One Christmas Eve" fits the time of year appropriately, but the theme of it will get it no further than the small time. A married couple, with the wife apparently neglected because hubby stayed out all the previous night, is the meat. Then the "mistaken identity," with the wife thinking all wrong, he giving the old one of "sitting up with a sick friend," when the particular friend had been visiting the wife. The truth was that hubby had been out riding a motor-cycle, crashed into an old lady, and been "jagged" over night for it, and didn't want wife to get the story from the morning paper, so he hid same in the same drawer as wife picks to hide a Christmas gift she has for him. There's a scriptful of more comedy situations and talk until the real truth comes out, and all ends happily. But a stronger finish could be worked out for it. One of the "million" on the same lines, with Davis putting the role over as well as most of 'em. Mabel Brayton does the wife well.

Ted.

Kay, Bush and Robinson.

18 MIN., IN THREE.

American (Dec. 13).—This team have no apologies to make. They did nothing but sing, dance and make fun. The comedian, responsible for the humor, was angular and limber. In fact, we might well call this gentleman a masculine faquerette. And he did a good eccentric dance. The girl in the act is pretty; undeniably so. And she can sing.

The straight man did good work also. On account of his immature stature he was an excellent foil for the narrow one.

A corking good act.

Le Roy.

Darktown Four (Quartette).

12 MIN., IN ONE.

Harlem O. H. (Dec. 7).—A colored singing quartette, each member having voice enough for a solo, while together they sound good. Open in overalls and change to bright blue business suits, sport shirts and white felt hats after the first number, using the "Tom Brown" number for alternate exits for the getaways. A calypso number makes a big finish for them. The "pop" audiences will take to all they do.

Ted.

Susan Tompkins (Violinist).

12 MIN., IN ONE.

Proctor's 5th Ave. (Dec. 8).—In twelve minutes, Miss Tompkins, who was formerly violin soloist for Sousa's Band at the New York Hippodrome, made herself a huge hit here. A girl with as much looks and stage personality about her as she is an artist on the instrument she plays. Her routine sticks closely to classic numbers, and she finishes up with Sousa's "Stars and Stripes Forever." She'll do finely for an early spot on the big time.

Ted.

Chauncey Monroe and Co.

20 MIN., FULL STAGE.

American (Dec. 13).—Chauncey Monroe and company. Here we have a really meritorious act, calling for the services of two men and a woman.

It is all about the boss of the place, who tried to make his secretary marry his stenographer. The secretary wasn't sure whether he wanted to be married or not. The stenographer didn't seem to have much doubt. When he finally made up his mind, and went off for the wedding license and scenery he returned only to find that the stenographer grabbed the boss.

The act is replete with witty dialogue and clever situations.

Probably the secretary did the best work, but he was closely followed by the boss and the stenographer, all doing splendidly.

Le Roy.

Dyer, Faye and Girile (Talking and Singing).

15 MIN., IN ONE.

Colonial (Dec. 13).—Two men, straight and a comedian who sticks closely to the effeminate type for getting laughs, and a pretty girl, who has little more to do than put looks to the act and show a couple of gowns. The straight man is one of the best that has trod the Colonial stage in a good while, and has voice enough to put a song over alone to good results. The comedian fashions after others doing the same, but that does not detract from his making good, which he did here. All they do aside from the singing is for laughing purposes, and they succeed very well, probably getting a better spot here, "No. 4," than they'll draw on other bills.

Ted.

Kyra (Dancer).

8 MIN., FULL STAGE.

Union Square (Dec. 10).—Kyra is a dancer of the Oriental type. In a neat looking harem costume she wormed her way about the Union Square stage, and displayed a various assortment of arm movements that puts her on a par with any of those imitating reptiles with the arms. No doubt Kyra could have given a very creditable "coco" had the law allowed, for she's elastic enough from head to heels as she appears boneless of arms. There's possibility of framing up a good routine of dances for an act for vaudeville, or to continue as an "added" or "extra" attraction in burlesque.

Ted.

## STOCK.

BALTIMORE ACADEMY FOR POLI.

By way of Washington comes the news that Poli's Players will again have a home in Baltimore. The Academy of Music is the house, and the popularity of Mr. Poli's former stock company in that city assures the Poli Academy Stock Co. a hearty welcome.

DUCHESS CO. CLOSES.

The Duchess Stock Co. has ended its engagement at the Duchess, Cleveland, and the policy of the house for the next few weeks will be high class photo-dramas.

CARL P. BITTICK and T. J. WISE, under whose direction is Jack Moyan, America's versatile young star, called at THE CLIPPER office Monday, together with Mr. Moyan, to say hello and renew old acquaintances, and make new ones. The trio are well satisfied with theatrical conditions thus season, and felt justified in saying conditions are continually improving so far as they are concerned.

THIS WEEK James Kyle MacCurdy's Players are reviving the old thriller, "A Desperate Chance," next week, "No Mother to Guide Her" looks like Auld Lang Syne with a vengeance.

MR. and MRS. GEORGE WARREN have gone to their home at Clay City, Ill., until after the holidays.

FRED BEAUDOIN is with the Lewis-Oliver Players at Clarksburg, W. Va. This makes Mr. Beaudoin's second season in Clarksburg, having headed a company there all last season.

"INDIANA FOLKS" CO. NOTES.—We have been playing successfully through Missouri, and are now headed South by way of Illinois. We have a small cast, but it is a 1. We are being offered many return engagements. Mr. Luminis is clever, and plays the role of the old farmer so very well that the inhabitants have nicknamed him "farmer." Mr. Clark is also clever, and does some neat specialties. Our company is neat, to say the least. We all wear a smile and never fail to see THE CLIPPER. Roster: Albert W. Clark and Louis A. Luminis, owners; Jesse Richardson, business manager; C. Jack Sanderson, Margarette O'Dell and Hazel Vernon.

"HAPPY HEINIE," now touring Illinois and Wisconsin reports business as quite satisfactory, with good territory ahead. The company is headed by Ben Holmes in the title role. Others: Ed. Manley, manager; Oscar Nye, L. H. Weisbach, Nathan Daniel, Emily Curtis, Deana Fox and Dora Mitchell. The staging of Miss Fox and Mr. Holmes contributes much to the performance.

IF MARGARET WILLIAMS, of the Chester Wallace Players, sees this she is requested to please send the New York address of her sister to M. M. Tully, Branch Playhouse, 138 East Twenty-seventh Street, N. Y. City.

PROFESSIONALS' HEADQUARTERS  
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## WHITE RATS WARNED.

(Special to THE NEW YORK CLIPPER.)

CHICAGO, Dec. 11.

An ominous warning to the effect that White Rats would ruin all chances of enjoying the fruits of organization if they continue to advertise in a medium which, while accepting their support, heaps abuse upon their leaders, formed the climax of last night's meeting at the Grand Pacific Hotel. This warning was delivered by Brother Davis, who did not take the floor until many others had been heard from.

Most of the addresses, before Davis spoke, were confined to points which, while interesting, had been dwelt upon previously at the enthusiastic meetings featuring Harry Mountford as the speaker of the hour. Davis wasted no time in getting to the point. "Never mind what all these papers are saying," he cried in tones of withering contempt, and then added forcibly: "Remember, there's one paper always with us—the reliable—THE OLD RELIABLE." He then declared that performers made a great mistake in rushing out and purchasing a paper containing "knocks" directed against the organization, as one reason why the "knocks" are incorporated is to give performers an impression of the paper's power and scare them into advertising or continuing advertisements already running, which were secured by similar feats of disgraceful journalism. "The way to do," he said, "is not to buy the paper, but to get them on the 'phone and discontinue your ads."

Jim Dolan, chairman, took for his text "Don't Be Afraid," and showed that the performer joining the organization had nothing to fear from managerial opponents.

Tom Ryan (of Ryan and Richfield) took a slap at ten per cent. agents who caused State Labor Commissioner Knight so much trouble recently. He told of how he came to Chicago with the expectation of receiving consecutive bookings, and found that his route had been shortened. "I went to the two brothers on the fourteenth floor of the Majestic Theatre Building—I wouldn't mention their

names," he said, the remark being greeted by a tremendous outburst of applause, as everybody well knew who he meant. Then he explained how he was stalled for many days, constantly being told that there was nothing doing, and then offered work providing he would sign an "I. O. U." for fifty dollars of each week's salary. He said he would remain in Chicago only to help boost the work of organization—and then hot-foot it away from local ten per cent. agents as quickly as possible. He concluded with the appealing remark: "If you don't become members, God help you!"

A distinct surprise was sprung when a volunteer, named Sable, took the floor and explained that the \$5 rejoining fee was all very well, but that members should be secured irrespective of fees, as times were so hard that many fine fellows, who would be a credit to the association, cannot raise the necessary amount. He said they should be taken in without fees and given an opportunity to show their spirit until conditions changed for them.

Dunbar, of Dunbar and Turner, humorously stated that he had performed through fifty-six shows in two weeks, and that the manager then requested that he play still another show. He balked, and the manager advised him to go out quietly and let the others do an additional show. He thought it would be better to get the others to walk out with him; the result was that there was no extra show.

One member explained an insult received in the outer office of the W. V. M. A., when he was addressed as "one of those cheap applauders who cheer Mountford at White Rats' meetings." He said that one of the executives of the association expressed indignation that such a remark was made in the office, and intended to investigate the matter thoroughly.

Abner All delivered a reminiscent address, replete with humor.

Local Organizer Will P. Conley explained that applications continue to pour in at the rate of one hundred per day.

## THE COLUMBIA CONCERT.

A good bill drew well at both shows Dec. 12.

Booth and Leander opened with a trick bicycle riding and a comedy acrobatic act, which interested from start to finish. The sailor had a large cap and created some comedy with a rope, also with his impersonations of a monkey. The jumping up a flight of stairs by the bicyclist was well done.

Wolf and Brady sang "Alabama Jubilee," and followed it with a disconnected line of talk which should be fixed up. They more than made good with a "My Old Home Town in Ireland" solo, an acrobatic dance by one, and eccentric dancing steps by the other, and more tumbling, including forward somersault from toes and flip-flops of the latest pattern, to a double finish and great applause.

Herbert Lloyd and company, including five lively little girl dancers and singers, and two lackeys, gave his hodge-podge of vaudeville, with the illustrated comedy sheet, the "Nut" song with chorus by the girls; the juggling, bell-playing, plate spinning, a Lauder song, and his impersonations, notably of Napoleon; a parade of the nations by the girls and Lloyd himself, representing "Yonkers," with a finish dance, to good applause, after the "daffy" wagon had gone by.

Sylvester and Vance showed their act, in which the theatre fireman has an argument with the lady singer. After an exchange of repartee and planted jokes with the leader, Mr. Sylvester sang "You'd Never Know That Old Home Town of Mine." The lady returned in a pink gown, and sang "When You're in Love With Some One Who Is Not in Love With You," in well modulated, sweet voice. Mr. Sylvester came on in evening clothes and together they sang "Saddle Brown," concluding with a dance to yodel accompaniment, and took several bows.

Jack Kennedy and company had a sketch which holds interest from start to finish, in which the crooked politician is prevented from having his friend's daughter destroy a compromising letter by the daughter's young man, a fly reporter, who knows the politician's record. Mr. Kennedy was especially well liked for his rapid-fire talk and the matter of fact way in which he engineered the defense.

Bernard and Shaw play a dope fiend, and his Hebrew friend. The dreams of the sniffer were funny, the mosquito corner and several other wild plans being among those mentioned. "Little Grey Mother" and "All for the Love of a Girl" were successful vocal offerings.

Nana and Alexis presented a variety of dancing steps, including some clever acrobatic exhibitions, and the whirlwind work was fully appreciated. Miss Nana qualifying in looks and action, and the young man being proficient in the matter of whirls, also in the way he handled his partner in the rushes.

Milt Collins, as the German spokesman for the nation, had a line of talk, including some semi-serious remarks, which found favor. His subject covered the war, customs, politics, prominent persons here and abroad, and the entire mixture was good for many laughs.

Paul Gordon, a slack wire expert, proved a holding closer, and from the moment his foot touched the wire his audience was all attention. The running usually done on a tight wire was easy for him; the balancing on a ten rung ladder, remarkable work in a barrel, including the sliding along the wire and a "drunk" bit for a finish stamped him a thorough artist in his line.

A motion picture finished the show. (MIL)

## HAVE NO RIGHT TO CENSOR.

According to an opinion rendered by Vice Chancellor Howell, in Newark, N. J., in the case of the Hyde & Behman Amusement Co. against the Board of Police Commissioners regarding the picture drama, "The Birth of a Nation," the police department has no power to censor plays of theatrical exhibitions.

THE GREAT WEBER, who was the feature act with stock company touring Ohio all Summer, is home, visiting his sisters, at Batavia, N. Y., and Fulton, N. Y., expects to join his brother in Buffalo in their old time act, Weber Bros.

## NOTES

"DON'T TELL MY WIFE," headed by Hope Wallace and Stuart Sage, and William Echols and Marie van Etten, closed the season Nov. 30 at Rochester, Ind.

EMMY DESTINN, who appeared at Sousa's band concert at the Hippodrome Sunday evening, Dec. 12, sang arias from Massenet's "Herodias," "Il Trovatore," "Tosca" and "Madama Butterfly."

FERNE ROGERS will begin her season in the leading role of "Princess Pat," on Christmas Day. Victor Herbert will direct the orchestra for the first week.

EDITH RANDOLPH, of Emanuel Reicher's repertoire company, is collaborating with Thomas P. Springer on a one act play which is to be ready for production in January.

PAUL KER is the latest to be added to "Very Good, Eddie," joining in Cincinnati. The play is scheduled for New York during the holiday week.

ALICE DOVEY, Ernest Truex and John E. Hazard will be among the principals in the cast of "Very Good, Eddie," which the Marbury-Comstock Company will soon present in New York.

ALL the boxes and a large part of the orchestra seats were occupied at the performance of "Around the Map," at the New Amsterdam, night of Dec. 10, by the Alumni Association of Stevens Institute of Technology, which gave its annual theatre party.

WALLIS CLARK has secured the option on a four act drama by St. John Irvine, the English playwright, and will make a production of the play in January.

THE SEASON of the Irish Theatre of America, under the direction of John P. Campbell, will be announced in January. Mr. Campbell has returned from Chicago, and while there arranged for a season to be played in March, following the New York season.

THEODORE DREISER'S one act play, "The Girl in the Coffin," will be produced at the Garden Theatre, Jan. 11. With it will be done two short plays by David Pinski, "The Dollar" and "The King." Hedwig Reicher will also appear during this engagement in Von Hoffmanthal's "Madonna Dianora."

THE MESSRS. SHUBERT announce that "Ragles of Red Gap," in which Ralph Herz will be starred, will open at the Fulton Theatre, Christmas Eve. Also prominent in the cast are: Louise Closser Hale, Frederick Burton, Jobyna Howland, Jessie Ralph, George Hassell, Lucile Dalberg, Lynn Pratt, Adele Jason and Harriet Kneitel.

E. H. SOTHERN requests that all those desiring to compete in his \$100 joke contest, which is to determine whether the humor of to-day is funnier than that of yesterday, as represented in "Lord Dundreary," send their contributions to the Joke Committee, Booth Theatre.

MARGUERITE McNULTY has been reserved for the new company to be formed in New York for the presentation of "thrillers."

## TIPS

GUS VAN was barely recognized by many at the Colonial last week, but he had it cut Friday.

MINNIE JOHNSON is getting "drunker" more funny than anyone who has played the character with that rural comedy act, "The Village Cabaret." Spader Johnson and Dick Lynch are also features of it.

WALTER HENNEY, who formerly worked with his sister, Irene, is now working in a three act of comedy, singing, music and dancing, that looks good for landing the work.

AL PIANTADOSI wants to know how Arthur Fields.

OLLIE CAREW, who is "singling" it over the Western time at present, has been offered contracts for two years' tour in Australia. Must be doing well.

BOBBY BARRY worked on the same bill with sister Lydia at Proctor's Fifth Avenue last week, in a three act, with Joe Ratliff and Dorothy Hayden.

JACK GLOGAU, of Leo. Feist's song shop, hasn't had his name in type in forty-eight hours. Huh! But Jack is still doing his share of writing hits for the place on West Fortieth.

LOUISE PIERSON, of the Union Square Sotek, is thinking over doing a double act.

JOE ELLIS, who lately did an act with Italia, is now managing the New Strand Theatre, at Lynn, Mass.

DORIS CHERIE, who left the Gardner, Vincent act a few weeks ago, is in New York framing up a single act.

TELL IT TO "TOD."

LOIE FULLER SUEDE.

The New York firm of John Wanamaker has brought suit in the San Francisco Courts against Loie Fuller, the dancer, for \$1,026.41, alleged to be due for dry goods purchased by her prior to her arrival there several months ago for a series of Exposition performances. Of the total bill the sum of \$252.81 was paid, according to the complaint.

## THAT'S WHAT THEY ALL SAY.

Please do not publish my ad. again this week, as I am swamped with answers. When I have decided which engagement to accept, will let you hear from me. "THE NEW YORK CLIPPER is the best agent." Yours respectfully, WALTER F. DAVIS.

## NOW READY THE NEW YORK CLIPPER RED BOOK AND DATE BOOK

For Season 1915-1916

It contains the names and addresses of Managers, Vanderville and Dramatic Agents in New York, Chicago, Boston, Philadelphia, Pittsburgh, San Francisco, Canada; Music Publishers; Theatrical Clubs and Societies; Moving Picture Firms, and other information.

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(For 1915-1916)

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## NEXT WEEK'S BILLS

## U. B. O. CIRCUIT.

Dec. 20-25.

N. Y. CITY—COLONIAL: Geo. Howell & Co.—White & Clayton—Walter Brower & Co.—Adelaide Herrmann. (Five to fill.)

N. Y. CITY—ALHAMBRA: Erford's Sensation—Kelt & De Mont—Emma Francis & Co.—Harry Cooper & Co.—Milo—Mrs. Langtry—Emma Carus & Co.—Mullen & Coogan.

N. Y. CITY—ROYAL: Stewart & Donahue—Misses Lightner & Alexander—Hawthorne & Ingalls—Langhlin & Gaxton—Arnaud Bros.—Belle Blanche—Jos. Jefferson & Co.—Judge & Gall.

BROOKLYN, N. Y.—ORPHEUM: Gautier's Toy Shop—May Rex & Mulatto Four—Williams & Wolfus—Felix Adler—Crossman's Entertainers—Alexander Carr & Co.—Beeman & Anderson—Dorothy Tore.

BROOKLYN, N. Y.—BUSHWICK: Creole Band—Hal & Francis—Carl McCullough—Deimore & Lee—Bernard & Shaw.

BROOKLYN, N. Y.—PROSPECT: Lew Madden & Co.—John Cutty—Togan & Geneva—Morris Cronin Co.—Grace De Mar—"Man Off the Ice Wagon"—"Dimplespiel's Christmas"—Jean, Tyson & Co.

ATLANTA, GA.—FORSYTH: Anker Trio—Joan Sawyer & Co.—Trovato—Weimers & Burke—Wellington Levering Trio—Jas. F. McDonald—Frances Nordstrom.

BUFFALO, N. Y.—SHEBA'S: John O'Malley—Ota Gygi—Gaston Palmer—Sansone & Delilah. (To fill.)

BALTIMORE, MD.—MARYLAND: Hallen & Fuller—Myrl & Delmar—G. Aldo Randegger—Herbert Clifton—L. Sokoloff—Heath & Raymond—Palfrey, Hall & Brown—Herbert's Dogs—Oliver & Oip—Wood & Wyde—Violet Dale.

BOSTON—KEITH'S: Kenneth Casey—Emerson & Baldwin—Fred & Albert—Minnie Allen—Everest's Circus—Fabrizio—Stone & Hayes—Harry Green & Co.—Cates Bros.

BIRMINGHAM, ALA.—LYRIC (Splits with Nashville): First half: Joe Cook—Allman & Dody—Colonial Minstrel Maids. Last half: Ameta—Mendelssohn Four—Alexander Bros.—Archie Nicholson & Co.—Olive North—Francis Pierlot & Co.

CLEVELAND—KEITH'S: Ray Eleanor Ball—Six American Dancers—Gruber's Animals—McKay & Ardine—Hill & Sylvian—Orth & Dooley—Imhof, Conn & Corneen—Avon Comedy Four.

CINCINNATI—KEITH'S: Fashion Show—Leo Beers—Ward Bros.—Webb & Burns—The Brightons—Dorothy Regal & Co.

COLUMBUS, O.—KEITH'S: Quiroza—Grace Fisher & Co.—Vera Sabina & Co.—Six Demons—Eddie Leonard & Co.—Allen Dinehart Co.

CHARLOTTE, N. C.—PIEDMONT. First half: "Metro—Dorothy Meuther. Last half: Lady Alice's Pets. (To fill.)

CHATTANOOGA, TENN.—ORPHEUM. First half: "Little Stranger"—Harris & Manlon—Farrell & Farrell. Last half: "Fixing the Furnace"—Sullivan & Pasquelina.

CHARLESTON, S. C.—VICTORIA (Splits with Savannah): First half: Arthur Huston & Co.—Six Little Song Birds—Lockhart & Leddy. Last half: Evelyn Cunningham—Four Gordon Highlanders—Tiny May's Circus—Gruet & Gruet—Guy Bartlett.

DATON, O.—KEITH'S: Kirkamith Sisters—Pierlot & Schofield—Alan Brooks & Co.—Fulano & Elliott—Stan Stanley Trio—Evelyn Hopkins—Andy Rice & Co.

DETROIT—TEMPLE: Craig Campbell—Fred J. Ardath Co.—Three Mori Bros.—Werner-Amoros Troupe—Lew Dockstader—Georgia Earle Co.—Eddie Carr & Co.—Kerr & Weston.

NASHVILLE, TENN.—PRINCESS (Splits with Birmingham): First half: Ameta—Mendelssohn Four—Alexander Bros.—Archie Nicholson & Co.—Olive North—Francis Pierlot & Co. Last half: Joe Cook—Allman & Dody—Colonial Minstrel Maids. (To fill.)

NORFOLK, VA.—COLONIAL (Splits with Richmond): First half: Corio & Dinus—Marino Sisters—Ideal—The Le Grohs—Nat Nazarro Troupe. Last half: Bradley & Norris—Al & Fannie Stedman—Musical Balkans—Ideal—Pauline Saxon—Three Lyres.

OTTAWA, CAN.—DOMINION: Harry Holman & Co.—Fowler & Capman—The Sharrocks—Elda Morris. (To fill.)

PITTSBURGH—DAVIS: Scotch Lads & Lassies—Bernard & Scotch—Vasco—Rigoletto Bros.—Henry Lewis. (To fill.)

ERIE, PA.—COLONIAL: Ray Samuels—De Michelle Bros.—Doris Wilson & Co.—Bowers, Walters & Crocker—Swan & Swan.

GRAND RAPIDS, MICH.—EMPRESS: Orange Packers—Ryan & Tierney—Adonis & Dog—Chip & Marble—Sharp & Turek—Savoy & Brennan—Leach, Wallen Trio.

INDIANAPOLIS—KEITH'S: Kajiyama—Burnham & Irwin—Nine White Hussars—Mason-Keeler Co.—Corcoran & Dingle—Mr. & Mrs. Jimmie Barry—Three Emersons.

KNOXVILLE, TENN.—GRAND (Splits with Chattanooga): First half: "Fixing the Furnace"—Sullivan & Pasquelina. Last half: "Little Stranger"—Harris & Manlon.

LOUISVILLE—KEITH'S: Wilton Lackaye & Co.—Moore, O'Brien & Cormack—Reed Bros.—Al Lydell & Co.—Little Nap.

MONTREAL, CAN.—ORPHEUM: Henry G. Rudolph—Vallecia's Leopards—Mme. Donaldson—Morton & Glass—Chas. Abena Co.—Lelpzig—Paul L. Van & Dobbs.

PROVIDENCE—KEITH'S: Howard & Syman—Bessie Wynn—Crawford & Broderick—Ernest R. Ball—Loughlin's Dogs—McConnell & Simpson Co.—Four Danubys—Hubert Dyer & Co.—Chung Hwa Four—Gypsy Queen.

PHILADELPHIA—KEITH'S: Homer Miles & Co.—Morton & Moore—Marshall Montgomery—

"The Bride Shop"—Lambert & Fredericks—Hope Vernon—Haydn, Bordon & Haydn—Thalero's Circus—The Gladiators.

PETERSBURG, VA.—ACADEMY. First half: Prelie's Dogs. Last half: Pietro.

ROCHESTER, N. Y.—TEMPLE: Morin Sisters—Four Jansleys—Frear, Baggott & Frear—Stanley & Norton—De Leon & Davies—Porter J. White & Co.—Willard—Fred V. Bowers & Co.

RICHMOND, VA.—BIJOU (Splits with Norfolk): First half: Bradley & Norris—Al & Fannie Stedman—Musical Balkans—Pauline Saxon—Three Lyres. Last half: Corio & Dinus—Marino Sisters—The Le Grohs—Nat Nazarro Troupe.

SAVANNAH, GA.—BIJOU (Splits with Charleston): First half: Marion Weeks—The Takines—Four Gordon Highlanders—Gruet & Gruet—Tiny May's Circus—Evelyn Cunningham—Guy Bartlett. Last half: Six Little Song Birds—Arthur Huston & Co.—Lockhart & Leddy.

TOLEDO, O.—KEITH'S: Charlotte Parry & Co.—Lucy Gillette—Big City Four—Ketchum & Cheatem—Aubrey & Riche—Warren & Templeton—"The Red Heads."

TORONTO, CAN.—SHEA'S: Cole & Denahy—Josie Heather—The Grazers—Albert Cutler—Billy B. Van Co. (To fill.)

WASHINGTON—KEITH'S: Harry Giffoll—Clown Seal—Quigley & Fitzgerald—Farber Girls—Wm. Pruette & Co.—Bankoff & Girle—Merrill & Otto—Kathleen Clifford—Phyllis Neilson-Terry & Co.

YOUNGSTOWN, O.—HIPPI: Balzer Sisters—"Cranberries"—Mile. Vadie & Girls—Kartell—Bert & Betty Wheeler—Maurice Burkhardt—Dooley & Sales.

## ORPHEUM CIRCUIT.

Dec. 20-25.

CHICAGO—MAJESTIC: McIntyre & Heath—Four Marx Bros. & Co.—Metropolitan Dancers—Hert Fluglison—Belle Baker—Chas. & Fannie Van—Geo. O'Connell—Valentine & Bell.

CHICAGO—PALACE: Eva Tanguay—Thomas Egan—Hussey & Boyle—Jane Connolly & Co.—Maryland Singers—Pipifax & Panio—Julia Curtis—Paul La Varre & Bro.

DENVER, COLO.—ORPHEUM: Lewis & McCarthy—Carolina White—Bairns' Dogs—Kirk & Fogarty—Primrose Four—Novelty Clowns—Worth & Brice.

KANSAS CITY, MO.—ORPHEUM: Walter C. Kelly—"Bank's Half Million"—Rooney & Bent—Reeves & Harrison—Elsie Faye Trio—Gardnette Bros.—Fashion Show.

LOS ANGELES, CAL.—ORPHEUM: Claude Gillingwater & Co.—Reine Davies—Diamond & Brennan—Five Annapolis Boys—Claudius & Scarlet—Schlovaal Troupe—Flying Wuernts—Sherman, Van & Hyman.

LINCOLN, NEB., and COLORADO SPRINGS, COLO. Split week: Nellie V. Nichols—The Flemings—Margot Francols & Partner—Harry Beresford & Co.—Gardiner Trio—Gerrard & Clark—Hans Hanke.

MINNEAPOLIS, MINN.—ORPHEUM: Gertrude Hoffmann & Co.—Smith & Austin—Mang & Snyder—John R. Gordon & Co.—Alice Lyndon Doll Co.—Chyo—Cantor & Lee.

MEMPHIS, TENN.—ORPHEUM: Edwards' Song Revue—Four Melodious Chaps—Beaumont & Arnold—Cheerbert's Manchurians—Harry L. Mason—The Gliders.

MILWAUKEE, WIS.—MAJESTIC: Fritz Scheff—Pekin Mysteries—Little Solar—Clemens & Dean—The Langdons—Meehan's Dogs—Violinsky.

NEW ORLEANS, LA.—ORPHEUM: Marie Cahill—Wm. Morris & Co.—The Misses Campbell—Nan Halperin—Frankie Murphy—Bertie Ford—Arnold & Florence.

OAKLAND, CAL.—ORPHEUM: Eddie Foy & Family—Ballet Divertissements—McWatters & Tyson—Leon Sisters & Co.—Freeman & Dunham—the Crisps—Arthur Barat.

OMAHA, NEB.—ORPHEUM: Hooper & Cook—Long Pack Sam Co.—Aurora of Light—Brooks & Bowen—Mr. & Mrs. Kelsa—Eugene Diamond—Dudley Trio—"Memories."

PORTLAND, ORE.—ORPHEUM: Lillian Russell—Moore & Haager—Whipple, Huston & Co.—Cumfort & King—Reynolds & Donegan—Jean Challo—Le Hoen & Dupreec.

SAN FRANCISCO, CAL.—ORPHEUM: Mary Shaw & Co.—Roshahara—Stuart Barnes—Mme. Donald-Ayer—Staine's Comedy Circus—Victor Morley & Co.—Nonette—Three Leightons.

SACRAMENTO & FRESNO, CAL.—Split week. Laura Nelson Hall & Co.—The Caninos—Gen. Ed. Lavine—Lew Hawkins—Conrad & Conrad—Florrie Millership—Page, Hack & Mack.

SALT LAKE CITY, U.—ORPHEUM: Houdini—Willie Weston—Mack & Vincent—Bison City Four—De Vole & Livingston—Genevieve Cliff & Co.

ST. PAUL, MINN.—ORPHEUM: Bessie Clayton & Co.—Payne & Niemeyer—Lohse & Sterling—Chas. Howard & Co.—Wilson & Le Nore—Van & Bell—Frank Fogarty.

SEATTLE, WASH.—ORPHEUM: Gauthier & La Devl—Mayo & Tally—Ruby Heider—Singer & Ziegler Twins—The Duttons—Eva Taylor & Co.—Harmony Trio.

ST. LOUIS, MO.—COLUMBIA: Mrs. Leslie Carter & Co.—John & Winnie Hennings—Willa Holt Wakefield—Harry Hines & Co.—Yankee & Dixie—Bessie Browning—Burdella Patterson—"Passion Play of Washington Sq."

WINNIPEG, CAN.—ORPHEUM: "The Bachelor Dinner"—Chick Sale—Marie Bishop—Milton & De Long Sisters—Harry & Eva Puck—Tuscano Bros.

## PANTAGES' CIRCUIT.

Dec. 20-25.

CALGARY, CAN.—PANTAGES': Arthur La Vine & Co.—Raymond & Bain—Valerie Sisters—Greenlay & Drayton—Hanlon & Clifton.

EDMONTON, CAN.—PANTAGES': "The Office Girls"—Gallagher & Carlin—Rucker & Winnifred—Bert Wiggins & Co.—Keegan & Ellsworth.

LOS ANGELES, CAL.—PANTAGES': Prosperity Eight—Stein & Hume—"Sorority Girls"—Santos & Hayes—Ollie & Johnny Vanis.

OAKLAND, CAL.—PANTAGES' (Opens Sunday mat.): "The Lion's Bride"—Chas. Carter & Co.—Hopkins & Axtell—Carson Bros.—Williams & Rankin.

OGDEN, U.—PANTAGES' (Opens Thursday mat.): Hardeen—Howard & Fields' Minstrels—The Longworths—West's Hawaiians—Patty Bros.

PORTLAND, ORE.—PANTAGES': Imperial Opera Co.—Laura Winston & Co.—Laurie Ordway—Alice Teddy (bear)—Big Four.

SPOKANE, WASH.—PANTAGES' (Opens Sunday mat.): "Mexico" (tab.)—Hugo B. Koch & Co.—The Bremens—Singing Parson—O'Neal and Walmsley.

SEATTLE, WASH.—PANTAGES': Fashion Girls—Fotis Bros. & Co.—Bob Albright—Billie Seaton—Standard Bros.

SAN DIEGO, CAL.—PANTAGES': Bothwell Browne & Co.—Three Chums—Joe Whitehead—Gertie Van Dyck—Swain-Ostman Trio.

SALT LAKE CITY, U.—PANTAGES' (Opens Wednesday mat.): Broadway Revue—King, Thornton Co.—Alexander & Scott—Prince & Deerie—Willis & Hassan.

SAN FRANCISCO, CAL.—PANTAGES' (Opens Sunday mat.): Lottie Mayer & Diving Girls—Luckle & Yost—Friend & Downing—Periera Sextette—Jaygo & Benjamh.

TACOMA, WASH.—PANTAGES': "Colonial Days"—Creo—S. H. Dudley & Co.—Dancing Davey—Les Arados.

VANCOUVER, CAN.—PANTAGES': Maurice Samuels & Co.—Barnold's Dogs—Twelve Toozoonins—Hazel Kirk Trio—Princeton & Yale.

VICTORIA, CAN.—PANTAGES': Four Casters—Knox Wilson & Co.—Harry La Toy—Jarvis & Harrison.

WINNIPEG, CAN.—PANTAGES': "Cannibal Maids"—Imperial Troupe—Frank Bush—Le Roy & Paul.

## LOEW CIRCUIT.

(WESTERN)

Dec. 20-25.

CHICAGO—MEVICKER'S: S. Miller Kent & Co.—Piller & Douglas—Kikenny Four—Merlin—Cummin & Seaham—Cherry Sisters—Dow & Dow—Jones & Johnson—Zerth's Dogs.

MILWAUKEE—CRYSTAL: Clemens Bros.—Versatile Four—Chas. & Madeline Dunbar—Toy Town Revue. (One to fill.)

## BREEZY BITS.

BY SYD.

HARRY COOPER, of the Twentieth Century Maids, writes: "Have asked for, and gained, my release on 1916 contract. Am dickering with a musical comedy firm for big show."

THE MAIDS OF AMERICA COMPANY will give a midnight show, New Year's Eve, at the Star, Cleveland.

HARRY MASON and COMPANY opened on the S. & C. time, at the Value, Minneapolis, Dec. 12.

SOME of the new members of the Suss Club are Sim Williams, Ella Taylor, Mr. and Mrs. Geo. Hayes, Jim Wilson, Johnson and Buckley, Harry Welch, Maurice Cain, Etta Pillard, Jewel Shivers, Arthur Phillips, Lillian Clark, Pearl Burns, Don Barclay and Freddie Strauss.

HARRY O. JARBOE, manager Gayety Theatre, Washington, celebrated his sixth anniversary at that house Dec. 8. Harry has been treasurer of the house up to this season, when he succeeded Geo. Peck, retired.

NAN CARLTON writes: "Please deny, through THE CLIPPER, that Pam Lawrence attended my party given several weeks ago in Baltimore."

FRANK M. FORD, son of the owner of the Ford Theatre, Baltimore, is treasurer of the Gayety, Washington.

MAY ROSSMORE, an ex-show girl, is running a theatrical hotel in Washington. Miss Rossmore was with the Cabaret Girls last season, and Dave Merion the season before.

WORD has been received that Kitty McGowan, late of the Social Maids, has left that company. Rumor has it that Kitty was married in Boston last Sunday.

A RATHER pretty girl applied to Charlie Falk, manager of the Million Dollar Dolls, for a position in the chorus at the Gayety, in Washington, last week. As Charles was short a girl and anxious to get one, was interested at once. He asked the young lady if she was experienced, and she replied, naming a number of well known Broadway shows she had been with. He was about to send her to the wardrobe mistress to try on the costumes when he asked her what size tight she wore. Thirty-six, was the answer. Charles was still looking for a girl when last seen.

THE HAWAIIAN INSTRUMENTALISTS and singers, introducing Kaki Kaki, guitarist, are making a sensational hit with the Maids of America company.

WILLARD MACK is at work on a three act drama in his office in the Eltinge Theatre, to be called "Gentlemen, Think It Over."

HARMON B. CRAIG, elder son of John Craig, the actor-producer, made his debut as an actor in the fifteenth annual production of the Harvard Dramatic Club, Dec. 14, at the Hasty Pudding Club Theatre, Cambridge, Mass. Young Craig is a freshman at Harvard. He will play the part of an army lieutenant in the comedy of army post life, "The Perseverance of Pamela," written by Virginia Church, a Radcliffe graduate.



# VAUDEVILLE ROUTE LIST

**NOTICE**—When no date is given, the week of Dec. 13-18 is represented.

Abarbanell, Lina, & Co., Maryland, Baltimore.  
Adonis & Dog, Keith's, Cincinnati.  
Adler, Hyman, & Co., Colonial, Erie, Pa.  
Adair, Hylthe & Eddie, Priscilla, Cleveland.  
Adler, Felix, Davis, Pittsburgh.  
Adelaide & Hughes, Palace, N. Y. C.  
Adele's Lions, Keeney's, Bkln., 16-18.  
Ahrens, Chas., Troupe, Shea's, Toronto, Can.  
Alice's, Lady, Pets, Victoria, Charleston, S. C., 16-18.  
Alexander Kids, Colonial, Erie, Pa.  
Allen, Minnie, Davis, Pittsburgh.  
Allen, Mr. & Mrs. Fred, New Empress, Cincinnati.  
Aldo Bros., Grand, St. Louis.  
Alvaretta (8), Empress, St. Paul.  
American Dancers (6), Keith's, Toledo, O.; Keith's, Cleveland, 20-25.  
Amata, Keith's, Columbus, O.  
American Comedy Four, Delancey St., N. Y. C., 13-15; Loew's 7th Ave., N. Y. C., 16-18.  
Amoros & Mulvey, Bijou, Jackson, Mich., 16-18.  
Anker Trio, Princess, Nashville, Tenn., 16-18.  
Anderson & Burt, Delancey St., N. Y. C., 13-15; Orpheum, N. Y. C., 16-18.  
Anderson & Goines, Loew's, Newark, N. J., 16-18.  
Antrim & Vale, Wm. Penn, Phila.  
Argonaut Bros., Keith's, Providence.  
Arday, Fred J., & Co., Temple, Rochester, N. Y.  
Ash & Young, Poli's Palace, Springfield, Mass., 16-18.  
Attell, Abe, Orpheum, N. Y. C., 13-15.  
Avon Comedy Four, Keith's, Phila.  
Avery, Van & Carrie, Lincoln Sq., N. Y. C., 13-15.  
National, N. Y. C., 16-18.  
Avollos, The, Hipp., Toronto, Can.  
Bakker & Girls, Alhambra, N. Y. C.  
Ball, Ernest R., Keith's, Boston.  
Ball, Rae Eleanor, Keith's, Cleveland.  
Bargessens, The, Keith's, Louisville.  
Barry, Mr. & Mrs. Jimmie, Keith's, Louisville.  
Balzer Sisters, Keith's, Toledo, O.  
Ball & West, Orpheum, New Orleans.  
Bachman, Chas., & Co., Lincoln Sq., N. Y. C., 13-15.  
Barnet, Capt., & Son, Warwick, Bkln., 16-18.  
Baxter Sidney, & Co., Proctor's 58th St., N. Y. C., 16-18.  
Bartlett's, Aerial, Keystone, Phila.  
Bancroft & Broske, Orpheum, Bkln.  
Bandy & Fields, Orpheum, Grand Rapids, Mich.  
Berry & Nelson, Priscilla, Cleveland.  
Beaway, A. P., "Happy," Todd's Show, indef.  
Berman & Anderson, Bushwick, Bkln.  
Bergere, Valerie, Co., Empress, Grand Rapids, Mich.  
Bernard & Scarth, Princess, Nashville, Tenn., 16-18.  
Beers, Leo, Temple, Rochester, N. Y.  
Berra, Mabel, Shea's, Toronto, Can.  
Belmonts, The, Keith's, Washington.  
Bernard & Phillips, Palace, N. Y. C.  
Berrera, The, Loew's, Newark, N. J., 16-18.  
Berney, Clara, Orpheum, Altoona, Pa.  
Benton, Fremont, & Co., Nixon, Phila.  
Belmont, Bella, Orpheum, Grand Rapids, Mich.  
Peggs, Lee, Keeney's, Bkln., 16-18.  
Redini, Mme., Gt. Northern, Chicago.  
Belle Italia Troupe, Gt. Northern, Chicago.  
Big City Four, Empress, Grand Rapids, Mich.; Keith's, Toledo, O., 20-25.  
Bixley & Lerner, Hipp., Baltimore.  
Birchley, Jack, Miles, Pittsburgh.  
Biondell, Ed., & Co., Orpheum, N. Y. C., 13-15; American, N. Y. C., 16-18.  
Black Dots (8), Academy, Buffalo.  
Booth & Leander, Orpheum, Bkln.  
Bond & Casson, Prospect, Bkln.  
Bowers, Fred V., & Co., Keith's, Columbus, O.  
Bouncer's, Billy, Circus, Maestic, Chicago.  
Bonner & Powers, Alhambra, Phila., 16-18.  
Bowers, Walters & Crocker, Keith's, Cincinnati.  
Boasworth Bros., O. H., Lawrence, Mass.  
Brooks, Alan, & Co., Keith's, Columbus, O.  
Brown, Geo., & Co., Colonial, Erie, Pa.  
Broslus & Brown, Gordon Sq., Cleveland.  
Brightons, The, Keith's, Indianapolis.

## FRED & MINITA BRAD

Mgr. Chas. A. Pouchot, Pal. Theatre Bldg., N. Y. C.  
Bradley & Norris, Victoria, Charleston, S. C., 16-18.  
Brower, Walter, Shea's, Toronto, Can.  
Brooks & Bowen, Orpheum, Kansas City, Mo.  
Breen, Harry, Lincoln Sq., N. Y. C., 13-15; Orpheum, N. Y. C., 16-18.  
Browning & Morris, Orpheum, N. Y. C., 16-18.  
Brown & Jackson, Miles, Pittsburgh.  
Brady & Mahoney, Cross-Keys, Phila., 16-18.  
Brown, Harris & Brown, Poli's, Scranton, Pa., 16-18.  
Briscote Four, Orpheum, Grand Rapids, Mich.  
"Bride Shop, The," Alhambra, N. Y. C.  
Butler, Dick, "Little Princess" Co., indef.  
Burke, Dan, & Girls, Forsyth, Atlanta, Ga.  
Burnham & Irwin, Keith's, Cincinnati.  
Burkhart, Maurice, Maestic, Milwaukee.  
Burton, Dorothy, & Co., Loew's, Rochester, N. Y., 16-18.  
Busch Bros., Orpheum, Peoria, Ill., 16-18.  
Burke, Joe & Berta, Grand, St. Louis.  
Byron & Langdon, Colonial, Erie, Pa.  
Byal & Early, Empress, Grand Rapids, Mich.  
Carew, Gille, Empress, Sacramento, Cal.; Empress, Los Angeles, 20-25.  
Carr, Emma, & Co., Bushwick, Bkln.  
Carr, Alexander, & Co., Keith's, Boston.  
Caupollan, Chief, Keith's, Dayton, O.  
Cartmell & Harris, Keith's, Indianapolis.  
Carr, Eddie, & Co., Hipp., Youngstown, O.  
Carlisle & Romer, Maestic, Chicago.  
Carter, Mrs. Leslie, & Co., Palace, Chicago.  
Campbell, Misses, Orpheum, Memphis.  
Cahill, Marie, Orpheum, Memphis.

Campbell, Craig, Maestic, Milwaukee.  
Cantor & Lee, Orpheum, St. Paul.  
Carmon's, Palace, Minneapolis.  
Cavana Duo, Palace, Minneapolis.  
Castino & Nelson, Bijou, Bkln., 16-18.  
Caron & Farnum, Globe, Boston, 16-18.  
Catalina & Feiber, Miles, Cleveland.  
Carr, Josephine, Proctor's 58th St., N. Y. C., 16-18.  
Cardo & Noll, New Portland, Portland, Me., 16-18.  
Cameron, Grace, Gt. Northern, Chicago.  
Childs, Jeanette, Grand, Knoxville, Tenn., 16-18.  
Chip & Marble, Keith's, Phila.  
Challenger, Catherine, & Co., Nixon, Phila.  
Choate, Mattie, & Co., Poli's, Scranton, Pa., 16-18.  
Ciccolini, Orpheum, New Orleans.  
Cline, Maggie, Keith's, Phila.  
Clifford, Kathleen, Keith's, Phila.  
Clements & Dean, Maestic, Chicago.  
Clayton-Drew Players, Greeley Sq., N. Y. C., 13-15; De Kalb, Bkln., 16-18.  
Clown Seal, Grand, Phila.  
Clifford & Mack, Bijou, Jackson, Mich., 16-18.  
Colburn, Billy, "Swede" Hall & Co., indef.  
Cole, Mrs. Bert, "Tango Shoes" Co., indef.  
Collins, Milt, Royal, N. Y. C.  
Corradini's Animals, Colonial, N. Y. C.  
Cole & Denahy, Shea's, Buffalo.  
Colonial Minstrel Maids, Colonial, Norfolk, Va., 16-18.  
Connelly, Mr. & Mrs. Irwin, Orpheum, Kansas City, Mo.  
Cook, Joe, Orpheum, New Orleans.  
Colonial Quintette, McKicker's, Chicago.  
Courtney Sisters, American, N. Y. C.  
Comer, Larrie, Boulevard, N. Y. C., 13-15; Loew's, Newark, N. J., 16-18.  
Coe, Alice, Greeley Sq., N. Y. C., 16-18.  
Cooper, Harry, & Co., Prospect, Bkln.  
Conlin, Steele & Parks, Orpheum, Bkln.  
College Inn Sextette, Poli's, New Haven, Conn., 16-18.  
Cooper & Ricardo, Academy, Buffalo.  
Cressy & Dayne, Keith's, Toledo, O.  
Crossman's Banjoists, Orpheum, Bkln.  
Cracker Jack 4, Gordon Sq., Cleveland.  
Crossman, Henrietta, & Co., Maestic, Chicago.  
Crane, Hal, & Co., American, N. Y. C., 16-18.  
Crossman & Groel, Hipp., Toronto, Can.  
"Cranberries," Keith's, Indianapolis.  
Cutler, Albert, Shea's, Buffalo.  
Cunningham & Clements, Lincoln Sq., N. Y. C., 13-15.

## EVELYN CUNNINGHAM

DAINTY CHARACTER COMEDIENNE

Cummin & Seabam, Orpheum, Detroit.  
Curtis, Julia, Orpheum, Peoria, Ill., 16-18.  
Cunningham & Marion, Palace, Hartford, Conn., 16-18.  
Cummings & Gladys, Flatbush, Bkln.  
Curson Sisters, Flatbush, Bkln.  
Danubis (4), Prospect, Bkln.  
Dale, Violet, Keith's, Washington.  
Davis, Doc, Will, National, N. Y. C., 13-15; Greeley Sq., N. Y. C., 16-18.  
Davis, Lella, & Co., Proctor's 58th St., N. Y. C., 16-18.  
Dale, May, Globe, Phila.  
Davenport, Pearl, Orpheum, Grand Rapids, Mich.  
Dare, Harry, Academy, Buffalo.  
Delro, Alhambra, N. Y. C.  
DeLeon & Lee, Keith's, Boston.  
De Leon & Davies, Temple, Detroit.  
De Michelle Bros., Keith's, Indianapolis.  
De Witt, Burns & Torrence, Keith's, Phila.  
De Serris, Henrietta, Palace, N. Y. C.  
De Winters, Grace, Crystal, Milwaukee.  
De War's Circus, Orpheum, N. Y. C., 13-15; Loew's 7th Ave., N. Y. C., 16-18.  
Deland, Carr & Co., Cross-Keys, Phila., 16-18.  
De Armo & Douglas, Cross-Keys, Phila., 16-18.  
Deltorelli & Glissando, Empire, Lawrence, Mass., 16-18.  
De Groot, Frank, Family, Indianapolis.  
De Bourg Sisters, Orpheum, Grand Rapids, Mich.  
De Gascoigne, Cadets, Gt. Northern, Chicago.  
Dinehart, Allen, & Co., Forsyth, Atlanta, Ga.  
Dickinson & Deegan, Keystone, Phila.  
Diving Mermaids (5), Poli's, Scranton, Pa., 16-18.

## Jas. B.-DONOVAN and LEE-Marie

King of Ireland The Little Beauty  
Orpheum and United Time.

Doll, Alice Lyndon, Orpheum, Sioux City, Ia.; Orpheum, Minneapolis, 20-25.  
Dockstader, Lew, Palace, N. Y. C.  
Dooley & Sales, Davis, Pittsburgh.  
Dooley, Jed & Ethel, Maestic, Milwaukee.  
Don Fong Gue & Harry Haw, Columbia, St. Louis.  
Dow & Dow, Orpheum, Milwaukee.  
Donahue & Stewart, Palace, N. Y. C.  
Doyle, John T., & Co., Loew's, Newark, N. J., 16-18.  
Dougherty, The, Bijou, Fall River, Mass., 16-18.  
Dolan, Billy, Lyric, Buffalo.

## PRINCESS DOVEER

THE DANCING SENSATION

Du For Boys, Orpheum, Bkln.  
Dudley Trio, Orpheum, Kansas City, Mo.  
Dunbar's Ding Dong Five, Grand, Phila.  
Duval, Davitt & Co., Globe, Phila.

## PHILADELPHIA

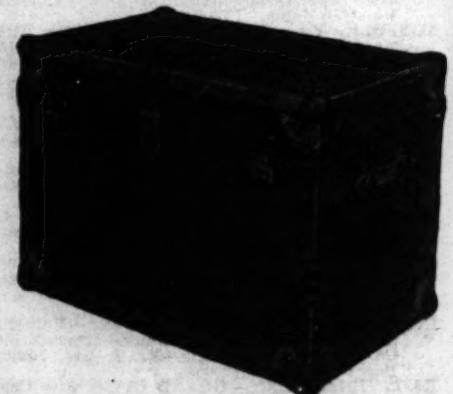
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Dunn, Thomas Potter, Wm. Penn, Phila.  
Duff, Mrs. Orpheum, Grand Rapids, Mich.  
Dyer, Hubert, & Co., Keith's, Indianapolis.  
Dyer, Fay & Girls, Royal, N. Y. C.  
East, Geo., & Co., Keith's, Boston.  
"Earl & the Girls, The," Garden, Baltimore.  
Ebenezer & Hamtree, Garden, Baltimore.  
Edwards' Song Revue, Columbia, St. Louis.  
Egan, Thomas, Palace, Chicago.  
Elkins, Fay & Elkins, Poli's, New Haven, Conn., 16-18; Poli's, Waterbury, 20-22; Poli's, Hartford, 23-25.  
Elliott & Mullen, Miles, Cleveland.  
Emerson & Baldwin, Royal, N. Y. C.  
Emerson, Kathleen, O. H., Milford, Mass.  
Empire Comedy Four, Grand, St. Louis.  
Ergotti & Liliputians, Miles, Cleveland.  
Erford's Sensation, Wm. Penn, Phila.  
Emmons, Mr. & Mrs., Colonial, Norfolk, Va., 16-18.  
Everest's Monks, Prospect, Bkln.  
Evans & Wilson, Keystone, Phila.  
Evans & Videoq Trio, Liberty, Cleveland.  
"Evil Hour, The," Emery, Providence, 16-18.  
Fashion Show, Keith's, Cleveland.  
Farber Girls, Keith's, Cleveland.  
Fairweather, Una, Columbia, St. Louis.  
Fay, Frankie, Plaza, N. Y. C., 16-18.  
Fay, Gloria, Lyric, Hoboken, N. J., 16-18.  
Fay, Anna Eva, Miles, Pittsburgh.  
Falls, Lawrence & Hurl, Miles, Pittsburgh.  
Fantan Trio, Orpheum, Altoona, Pa.  
Fashion Girls, New Portland, Portland, Me., 16-18.  
Farman & Archer, Empress, St. Paul.  
"Fascinating Flirts," Hipp., Toronto, Can.  
"Fashion Shop, The," Orpheum, Altoona, Pa.  
Fern, Harry, & Co., Orpheum, Portland, Ore.  
Fennell & Tyson, Royal, N. Y. C.  
Fenner & Roberts, Orpheum, Grand Rapids, Mich.  
Fields & Hatfield, Prospect, Bkln.  
Fisher, Grace, Co., Keith's, Cleveland.  
Fitzgibbon, Bert, Empress, Grand Rapids, Mich.  
Fiddler & Shelton, Globe, Boston, 16-18.  
Fitzgibbon, Marie, Royal, N. Y. C.  
"Fixing the Furnace," Blou, Richmond, Va., 16-18.  
Fletcher, Jimmie, American, N. Y. C., 13-15; Delancey St., N. Y. C., 16-18.  
Florence, The, Orpheum, Memphis.  
Fletcher, Chas. Leonard, Gt. Northern, Chicago.  
Foy, Eddie, & Children, Orpheum, Sacramento, Cal.  
Fogarty, Frank, Orpheum, Kansas City, Mo.  
Follis Sisters & Le Roy, Greeley Sq., N. Y. C., 13-15; Palace, Bkln., 16-18.  
Feyer, Eddie, Loew's 7th Ave., N. Y. C., 13-15; Loew's, New Rochelle, 16-18.  
Ford & Truly, Lincoln Sq., N. Y. C., 16-18.  
Forest, B. Kelly, Emery, Providence, 16-18.  
Foreman, Edgar, & Co., Globe, Phila.  
Ford, Bertie, Orpheum, Memphis.  
Foley & O'Neil, Flatbush, Bkln.  
Forester & Lloyd, Lyric, Buffalo.  
"Forest Fire, The," Orpheum, Bkln.

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Fred & Albert, Bushwick, Bkln.  
Frear, Baggett & Frear, Temple, Detroit.  
Frevoli, Orpheum, Milwaukee.  
Frisco, Palace, Bkln., 16-18.  
Francelli & Lewis, Colonial, Phila.  
"Freshman, The," Priscilla, Cleveland.  
Franz, Sig., Troupe, Gt. Northern, Chicago.  
"Frolics at the Seashore," Globe, Phila.  
Fulano & Elliott, Keith's, Cincinnati.  
Fulton (6), New Empire, Cincinnati.  
Garcinetti Bros., Orpheum, Lincoln, Neb., 16-18.  
Gallagher & Martin, Keith's, Boston.  
Gautier's Toy Shop, Davis, Pittsburgh.  
Gaudsmitz, The, Columbia, St. Louis.  
Gallon, Orpheum, N. Y. C., 13-15; Loew's, Newark,  
N. J., 16-18.

Gabby Bros. & Clark, Delancey St., N. Y. C., 16-18.  
Gash Sisters, Globe, Phila.  
George, Jack, Palace, Hartford, Conn., 16-18.  
"Getting Her Rights," McVicker's, Chicago.  
Gillett, Lucy, Empress, Grand Rapids, Mich.  
Gilroll, Harry, Keith's, Phila.  
Gilbert, Elsie, & Girls, Boulevard, N. Y. C., 13-15;  
Delancey St., N. Y. C., 16-18.  
"Girl in the Moon," Forsyth, Atlanta, Ga.  
Gladators, The, Alhambra, N. Y. C.  
Gordon Highlanders (4), Lyric, Birmingham, Ala.,  
16-18.

Golding & Keating, Hipp., Baltimore.  
Gonne & Lyster, Plaza, N. Y. C., 13-15.  
Goetz, Coleman, Bijou, Bkln., 16-18.  
Golem, Al., Troupe, Emory, Providence, 16-18.  
Gordon & White, Cross-Kays, Phila., 16-18.  
Gould, Wallace, New Portland, Portland, Me.,  
16-18.

Green, Harry, & Co., Colonial, N. Y. C.  
Grazers, The, Shen's, Buffalo.  
Gruet & Gruet, Lyric, Birmingham, Ala., 16-18.  
Gruet's Animals, Keith's, Columbus, O.  
Grabowin, Flying, Keith's, Dayton, O.  
Gray & Summerville, Keith's, Providence.  
Gray & Klumker, Keith's, Portland, Me.  
Gray Four, Gt. Northern, Chicago.  
Gyrl, Ota, Dominion, Ottawa, Can.  
Hayes, Brent, Bushwick, Bkln.

## BILLY HALL AND CO.

Greely's Theatre, Portland, Maine. Indefinite.

Harris & Manion, Forsyth, Atlanta, Ga.  
Hallen & Fuller, Keith's, Washington.  
Hayden, Borden & Hayden, Keith's, Washington.  
Halperin, Nan, Orpheum, Memphis.  
Hayward, Harry, & Co., McVicker's, Chicago.  
Hanlon & Hanlon, Loew's 7th Ave., N. Y. C., 13-  
15; Palace, Bkln., 16-18.  
Hawley, E. F., & Co., Loew's 7th Ave., N. Y. C.,  
16-18.

Hayes, Catherine, & Co., Hipp., Toronto, Can.  
Hall, Bob, Miles, Pittsburgh.  
Hale & Patterson, Colonial, N. Y. C.  
Hamil, Lorraine, & Co., Globe, Phila.  
Hazard, Grace, Nixon, Phila.  
Hardy, Helene, Priscilla, Cleveland.  
Hall, Billy, & Co., Greely's, Portland, Me.  
Hallen & Hunter, Orpheum, St. Paul.  
Hamilton, Alice, Princess, St. Paul, 16-18.  
Hedge, John, Galey, Chicago.  
Herrmann, Adelaide, Orpheum, Bkln.  
Heather, Josie, & Co., Shen's, Buffalo.  
Heuston, Arthur, & Co., Orpheum, Chattanooga,  
Tenn., 16-18.  
Heras & Preston, Keith's, Phila.  
Hennings, John & Winnie, Majestic, Milwaukee.  
Henry, Ruth & Kitty, Palace, Minneapolis.  
He, She & Him, National, N. Y. C., 13-15; Bijou,  
Bkln., 16-18.  
Hendrick's "Belle Isle," Proctor's 58th St., N. Y. C.,  
16-18.

Henshaw, Edward, O. H., Waterville, Me., 16-18.  
Hennings & Klein, Keystone, Phila.  
Herbert & Goldsmith, Orpheum, Peoria, Ill., 16-18.  
Herman, Dorothy, Lyric, Buffalo.  
Heim, Bud & Nellie, Garden, Baltimore.  
Hippodrome Four, Orpheum, Peoria, Ill., 16-18.  
"Highest Bidder, The," Keith's, Providence.  
Holman, Harry, & Co., Orpheum, Montreal, Can.;  
Dominion, Ottawa, 20-25.  
Hodge, Robert H., & Co., Prospect, Bkln.  
Horlick Family, Bushwick, Bkln.  
Hoy & Lee, Bushwick, Bkln.  
Howard's Ponies, Maryland, Baltimore.  
Honey Boy Minstrels, Keith's, Cleveland.  
Hopkins, Ethel, Keith's, Toledo, O.  
Hodgkins, Gene, & Co., Orpheum, St. Paul.  
Howe & Howe, Priscilla, Cleveland.  
Hoban Trio, American, N. Y. C., 13-15.  
Howe, Walter S., & Co., Royal, N. Y. C.  
Hunting & Francis, Alhambra, N. Y. C.

## HURST, WATTS & HURST

PLAYING WESTERN VAUDEVILLE TIME  
Direction HARRY W. SPINGOLD

Hussey & Boyce, Colonial, Erie, Pa.  
Hunting, Lou & Mollie, Temple, Rochester, N. Y.  
Hurst & Hurst, National, N. Y. C., 13-15; Delancey  
St., N. Y. C., 16-18.  
Hutchinson, Gertrude, Fulton, Bkln., 16-18.  
Hutchinson & Sadler, Pol's, New Haven, Conn.,  
16-18.  
Imhof, Conn & Correne, Keith's, Dayton, O.  
International Girl, Majestic, Milwaukee.  
Irwin, Flo, & Co., Hipp., Baltimore.

Irwin & Herzog, Plaza, N. Y. C., 13-15; Fulton,  
Bkln., 16-18.  
Italian Musketiers, Poll's, Scranton, Pa., 16-18.  
Jackson & Wahl, Alhambra, N. Y. C.  
Jansleys (4), Temple, Detroit.  
Jackson (4), Musical, Gordon Sq., Cleveland.  
James, Freddy, McVicker's, Chicago.  
Jardon, Dorothy, Royal, N. Y. C.  
Jacob's Dogs, Empress, St. Paul.  
Jefferson, Joe, & Co., Garrick, Wilmington, Del.  
Jefferson & Co., Crystal, Milwaukee.  
Jerge & Hamilton, Proctor's 58th St., N. Y. C.,  
16-18.

Jones & Johnson, Miles, Cleveland.  
Judge & Gale, Prospect, Bkln.  
Junior Revue, Orpheum, Detroit.  
Kay & Adams, "Tango Shoes" Co., Indef.  
Kaufman Bros., Fushwick, Bkln.  
Kartell, Temple, Rochester, N. Y.  
Kay, Bush & Robinson, American, N. Y. C., 13-15;  
Bijou, Bkln., 16-18.  
Kannawa Troupe, Wm. Penn, Phila.  
Kelly, Jos K., Monaghan's, New Brunswick, N. J.,  
Indef.

Kerville Family, Maryland, Baltimore.  
Kenny, Nobody & Platt, Dominion, Ottawa, Can.  
Kelso, Mr. & Mrs. James, Orpheum, Kansas City,  
Mo.

Kelly, Andrew, American, N. Y. C., 16-18.  
Kent, S. Miller, & Co., Miles, Pittsburgh.  
Kelly & Fern, Proctor's 58th St., N. Y. C., 13-15.  
Keelers, Dancing, O. H., Milford, Mass.  
Keogh, Edwin, & Co., Empire, Lawrence, Mass.,  
16-18.

King, Colonial, Erie, Pa.  
Kidder, Capt., & Co., Loew's, New Rochelle, N.  
Y., 16-18.  
Kirby & Hohn, Poll's Palace, Springfield, Mass.,  
16-18.

King & Harvey, Princess, St. Paul, 16-18.  
Kluting's Animals, Loew's 7th Ave., N. Y. C., 13-  
15; De Kalb, Bkln., 16-18.

Knapp & Cornalia, Royal, N. Y. C.  
Kolb & Harland, Colonial, N. Y. C.  
Korneau, Fred, De Kalb, Bkln., 16-18.  
Kramer & Morton, Colonial, N. Y. C.  
Kramer & Paterson, Colonial, Erie, Pa.  
Krazy Kids (9), Greeley Sq., N. Y. C., 16-18.  
Kublick, St. James, Boston, 16-18.  
La Rue, Grace, Prospect, Bkln.

## CECIL VIRGINIA LYLE and HARRIS

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Lackaye, Wilton, & Co., Keith's, Indianapolis.  
Langdons, The, Palace, Chicago.  
Langtry, Mrs., Palace, N. Y. C.  
Lamberti, Greeley Sq., N. Y. C., 16-18.  
Laird & Thompson, Globe, Boston, 16-18.  
Laughlin & Gaxton, Prospect, Bkln.  
Lander Bros., Pol's, Scranton, Pa., 16-18.  
Lane, Charley, Greeley's, Portland, Me., 16-18.  
La Rocca, Roxy, Keith's, Portland, Me.  
Lewis, Chas. T., Homer Miles Co., Indef.  
Leonard, Eddie, & Co., Keith's, Dayton, O.  
Le Grohs (4), Colonial, Erie, Pa.  
Leon, Great, Temple, Rochester, N. Y.  
Lewis, Andy, & Co., Palace, Minneapolis.  
Lewis, Henry, Palace, N. Y. C.  
Ledegar, Chas., Lincoln Sq., N. Y. C., 16-18.  
Lewis & Norton, St. James, Boston, 16-18.  
Leach-Quinlan Trio, Globe, Boston, 16-18.  
Le Count, Beatie, Wm. Penn, Phila.  
Levy, Jules, Family, New Empire, Cincinnati.  
Lewis, Evelyn, O. H., Lawrence, Mass.  
Lelands, The, Garden, Baltimore.  
Le Roy, Harvey, & Co., Garden, Baltimore.  
Lightner, Misses, & Alexander, Bushwick, Bkln.  
Linn, Ben, Proctor's 58th St., N. Y. C., 13-15.  
Linton, Tom, & Jungle Girls, Bijou, Jackson, Mich.,  
16-18.

Lichter, Annabel & Baron, Gt. Northern, Chicago.  
Libenati, Gt. Northern, Chicago.  
"Little Stranger, The," Lyric, Birmingham, Ala.,  
16-18.

Lloyd & Britt, Orpheum, Bkln.  
Lohae & Sterling, Orpheum, Minneapolis; Orpheum,  
St. Paul, 20-25.

Loughlin's Dogs, Shen's, Toronto, Can.  
Lo's, Marie, Posing Act, Keith's, Washington.  
Long Tack Sam Co., Orpheum, Kansas City, Mo.  
Lozee, Gilbert, Orpheum, N. Y. C., 16-18.  
Lockhart & Liddle, Loew's, Newark, N. J., 16-18.  
Lorenz & Fox, St. James, Boston, 16-18.  
Lorraine, Oscar, Emory, Providence, 16-18.  
Lombardi Quintette, Bijou, Jackson, Mich., 16-18.  
Lockwood, Jeanne, O. H., Lawrence, Mass.  
Lanette Sisters, Orpheum, New Orleans, 16-18.  
Lucas & Lucille, Pol's, New Haven, Conn., 16-18.  
Lyres (3), Garrick, Wilmington, Del.  
Lyons & Yosco, Hipp., Youngstown, O.  
Lynch & Zellar, Lyric, Buffalo.

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MacFarlane, Geo., Keith's, Washington.  
MacDonough, Ethel, Maryland, Baltimore.  
Mantel's Marionettes, Mission, Santa Barbara,  
Cal.; Spreckels, San Diego, 20-23.  
Mason, Keeler & Co., Keith's, Cincinnati.  
Marino Sisters, Piedmont, Charlotte, N. C., 16-18.  
Martinetti & Sylvester, Colonial, Erie, Pa.  
Maryland Stagers, Empress, Grand Rapids, Mich.  
May's, Tiny, Circus, Grand, Knoxville, Tenn., 16-  
18.

Matthews, Shayne & Co., Keith's, Louisville.  
Martins, Flying, Temple, Rochester, N. Y.  
Mason, Harry Lester, Columbia, St. Louis.  
Marx Bros. & Co., Orpheum, St. Paul.  
Marceena, Navarro & Marceena, American, N. Y. C.,  
13-15; Bijou, Bkln., 16-18.  
Martin, Crawford & Montrose, Loew's 7th Ave.,  
N. Y. C., 13-15; Bijou, Bkln., 16-18.  
Martella (5), American, N. Y. C., 16-18.  
Maglin, Eddy & Roy, Bijou, Fall River, Mass., 16-  
18.  
Mariotte, Harriet, & Co., Boulevard, N. Y. C., 16-  
18.

Mack, Dancing, Hipp., Toronto, Can.

Mara, Dancing, Proctor's 58th St., N. Y. C., 16-18.

Mason, Wilbur & Jordan, Proctor's 58th St., N. Y. C.,  
13-15.

## ARTHUR MAYER

GERMAN COMEDIAN  
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Mary Ellen (Elephant), Nixon, Phila.  
Manning Sisters (3), Colonial, Phila.  
Marble Gems, Orpheum, Grand Rapids, Mich.  
Malloy, Dick, & Co., Lyric, Buffalo.  
Mann, Sam, & Co., Gt. Northern, Chicago.  
"Married Ladies' Club," Keith's, Louisville.  
"Marked Money," Proctor's 58th St., N. Y. C., 13-  
15.

McIntyre, Frank, & Co., Alhambra, N. Y. C.  
McCullough, Carl, Alhambra, N. Y. C.  
McIntyre & Heath, Forsyth, Atlanta, Ga.  
McCloud & Carp, Maryland, Baltimore.  
McKay & Ardina, Keith's, Indianapolis.  
McConnell & Simpson, Keith's, Washington.  
McFarland Sisters, Palace, N. Y. C.

McCauley, Inez, & Co., Loew's 7th Ave., N. Y. C.,  
13-15; Fulton, Bkln., 16-18.

McCart & Bradford, Pol's Palace, Springfield,  
Mass., 16-18.

McClure & Dolly, Academy, Buffalo.

Meuther, Dorothy, Victoria, Charleston, S. C.,  
16-18.

Meehan's Dogs, Maestic, Chicago.

Mexicans, The, Majestic, Milwaukee.

Metropolitan Dancers, Orpheum, Minneapolis.

Vaudeville's Funniest Knockabout Comedians

## MENNETTI & SIDELLI

AGILE ENVOYS FROM FUNLAND

Melodious Chaps (4), Columbia, St. Louis.

Mercedes, Colonial, N. Y. C.

Melotte Twins, Lyric, Indianapolis, 16-18.

Melotte-La Nole Troupe, Gt. Northern, Chicago.  
"Memories," Palace, Chicago.

Milton & De Long Sisters, Orpheum, St. Paul.

Middleton & Spellmeyer, Flatbush, Bkln.

Montgomery, Marshall, Orpheum, Bkln.

Morton & Moore, Maryland, Baltimore.

Morgan Dancers, Keith's, Cincinnati.

Moore, O'Brien & Cormack, Keith's, Cincinnati.

Morin Sisters, Temple, Detroit.

Moore, Gardner & Rose, Keith's, Indianapolis.

Monte Trio, Grand, Knoxville, Tenn., 16-18.

Morris, Elida, Orpheum, Montreal, Can.

Morton & Glass, Temple, Rochester, N. Y.

Morris, Wm., & Co., Orpheum, Memphis.

Moore & St. Clair, Palace, Minneapolis.

Monroe, Chauncey, & Co., American, N. Y. C., 13-  
15; Delancey St., N. Y. C., 16-18.

Morris, Wm., Delancey St., N. Y. C., 13-15; Bijou,  
Bkln., 16-18.

Morris & Wilson, American, N. Y. C., 16-18.

Moscrop Sisters, Loew's 7th Ave., N. Y. C., 16-18.

Mountford, The, Colonial, Phila.

Moore & Jenkins, New Portland, Portland, Me.,  
16-18.

Morrisey & Hackett, Keith's, Portland, Me.

Moran & Weiser, Keith's, Portland, Me.

Modena, Florence, & Co., Empress, St. Paul.

Morton, Ed., Flatbush, Bkln.

Mullaly, Pingree & Co., Keith's, Providence.

Millen & Coogan, Keith's, Providence.

Murphy, Frankie, Orpheum, Memphis.

Murphy & Foley, American, N. Y. C., 16-18.

Musette, Proctor's 58th St., N. Y. C., 13-15.

"Musical Matinee, The," Orpheum, Peoria, Ill.,  
16-18.

Myrl & Delmore, Academy, Norfolk, Va., 16-18.

Maryland, Baltimore, 20-25.

Myrtle & Paula, Pol's Palace, Springfield, Mass.,  
16-18.

Navin & Navin, Bijou, Richmond, Va., 16-18.

Navassar Girls, Orpheum, Kansas City, Mo.

Naldy & Naldy, Delancey St., N. Y. C., 13-15;  
Fulton, Bkln., 16-18.

Nadell & Rogers, Bijou, Jackson, Mich., 16-18.

Needham & Wood, "Tango Shoes" Co., Indef.

Neiser, Henri, A. G. Field's Minstrels, Indef.

Nelson, Battling, McVicker's, Chicago.

Nelson Comiques (4), Orpheum, Milwaukee.

Nederveld's Baboons, Pol's Palace, Springfield,  
Mass., 16-18.

"New Producer, The," Keith's, Washington.

Nicholson-Nelson Troupe, Ft. William, Can., 16-18.

Winnipeg 20-25.

Nicholson, Archie, & Co., Orpheum, Chattanooga,  
Tenn., 16-18.

Nicholas & Robinson, Boulevard, N. Y. C., 16-18.

Nip & Tuck, Lyric, Indianapolis, 16-18.

"Night With the Poets," Palace, Hartford, Conn.,  
16-18.

Nosses, Musical, Victoria, Charleston, S. C.

North, Frank, & Co., Keith's, Boston.

North, Olive, Orpheum, Chattanooga, Tenn., 16-18.

Norman, Fred, Colonial, Phila.

Oakland, Will, & Co., Keith's, Boston.

O'Brien & Buckley, Hipp., Baltimore.

Ober & Dumont, McVicker's, Chicago.



## ROUTE LIST DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday.

- Adams, Maude (Chas. Frohman, mgr.)—National, Washington, 13-18, Empire, New York, 21, Indef.  
Anglin, Margaret—Plymouth, Boston, Indef.  
Ariss, Geo.—Blackstone, Chicago, Indef.  
"Abe and Mawruss" (A. H. Woods, mgr.)—Lyric, New York, Indef.  
"Around the Map" (Klaw & Erlanger, mgrs.)—New Amsterdam, New York, Indef.  
"Alone at Last" (The Shuberts, mgrs.)—Shubert, New York, Indef.  
"At the Old Cross Roads" (Arthur C. Alsten, mgr.)—Colonial, Baltimore, 13-18.  
Barrymore, Ethel (Chas. Frohman, Inc., mgr.)—Lyceum, New York, Indef.  
Barker's Granville, Co.—Powers, Chicago, 13-25.  
Boston Opera & Playhouse—Springfield, Mass., 15, Belasco, Washington, 16-18, Atlantic City, N. J., 25.  
"Blue Paradise, The" (The Shuberts, mgrs.)—Casino, New York, Indef.  
"Boomerang, The" (David Belasco, mgr.)—Belasco, New York, Indef.  
"Bird of Paradise" (Oliver Morosco, mgr.)—San Diego, Cal., 12-15, San Bernardino 16, Redlands 17, Riverside 18, Los Angeles 19-Jan. 1.  
"Blue Bird, The" (The Shuberts, mgrs.)—Manhattan O. H., 13-25 (mat.).  
"Bringing Up Father," No. 1 Co., Gus Hill's (Chas. Yale, mgr.)—Crown, Chicago, 12-18, Davenport, Ia., 19, Cedar Rapids 20, Iowa City 21, Grinnell 22, Des Moines 23-25.  
"Bringing Up Father," No. 2 Co., Gus Hill's (Chas. Foreman, mgr.)—Columbia, Ala., 16, Nashville, Tenn., 17, Memphis 18, Helena, Ark., 20, Little Rock 21, Hot Springs 22, Greenville, Miss., 23, Yazoo City 24.  
"Bringing Up Father," No. 3 Co., Gus Hill's (Grip Williams, mgr.)—Cambridge, O., 15, New Philadelphia 16, Wooster 17, Mansfield 18, Youngstown 20-22, Lima 23.  
Chatterton, Ruth & Henry Miller—Grand Rapids, 17, 18, Grand, Cincinnati, 19-25.  
Campbell, Mrs. Patrick—Albany, N. Y., 15, Hartford, Conn., 17, 18, Montauk, Bkln., 20-25.  
Clumage, Arthur Mus. Revue (Fred Smythe, mgr.)—Fargo, N. Dak., 13-18, Lisbon 20-22, Aberdeen, S. Dak., 23-25.  
"Common Clay" (A. H. Woods, mgr.)—Republic, New York, Indef.  
"Calling of Dan Matthews" (Gaskell & MacVitty, mgrs.)—Worthington, Minn., 15, Laverne 16, Sibley, Ia., 17, Spencer 18, Mason City 25.  
Ditrichstein, Leo (Cohan & Harris, mgrs.)—Longacre, New York, Indef.  
Drew, Joan (Chas. Frohman, Inc., mgrs.)—Empire, New York, 13-18, New Haven, Conn., 25.  
"Don't Lie to Your Wife" (Eugene McMillan, mgr.)—Jackson, O., 15, Athens 16, Gallipolis 17.  
"Damaged Goods"—National, Chicago, 12-18, Lexington, New York, 20-25.  
"Daddy Long Legs"—Oakland, Cal., 20-25.  
Ehlinge, Julian (A. H. Woods, mgr.)—Montauk, Bkln., 13-18.  
"Eternal Magdalene, The" (Selwyn & Co., mgrs.)—Forty-eighth Street, New York, Indef.  
"Experience" (Wm. Elliott, mgr.)—Cleveland 13-18, Portland, Me., 25-Jan. 1.  
"Everywoman" (Henry W. Savage, mgr.)—Winston-Salem, N. C., 15, Durham 16, Raleigh 17, Wilmington 18, Fayetteville 20, Darlington, S. C., 21, Florence 22, Sumter 23, Columbia 25.  
"Everyman 1916" (L. H. Everhart, mgr.)—Eustis, Neb., 15, Wellfleet 16, Wallace 17, Holyoke, Colo., 11-18, Ferguson, Elsie (Klaw & Erlanger, mgrs.)—Broad, Phila., 13-25.  
Faversham, Wm. (Leonard L. Gallagher, mgr.)—Newark, N. J., 13-18.  
"Fair and Warner" (Selwyn & Co., mgrs.)—Eltine, New York, Indef.  
"Follies of 1915" (F. Ziegfeld, mgr.)—Illinois, Chicago, Indef.  
"Full House, A." Co. A (H. H. Frazee, mgr.)—Adelphi, Phila., Indef.  
"Frame Up, The" (Evers & Mann's (Cato F. Mann, mgr.)—Washington, Kan., 17, McCook, Neb., 25.  
"Freckles," Western Co. (Broadway Amuse, Co., mgrs.)—Pikestone, Minn., 18, Dell Rapids, S. Dak., 20, Fladreau 21, Madison 22, Bryant 23, Elkton 24, Marshall, Minn., 25.  
"Freckles," Southern Co. (Broadway Amuse, Co., mgrs.)—Gaylord, Kan., 15, Downs 16, Stockton 17, Osborne 18, Glen Elder 20, Simpson 21, Salina 25.  
"Fool There Was, A."—New Orleans 12-18.  
Gillet, Wm. (Chas. Frohman, Inc., mgr.)—Hollis, Boston, 13-25.  
Goodwin, Nat.—Augusta, Ga., 17.  
"Girl and the Tramp, The" (Fred Byers' (Harry Maynard, mgr.)—Taylor, Tex., 16, Brenham 18, Beaumont 25.  
"Girl Without a Chance"—Imperial, Chicago, 12-18.  
Hilliard, Robt.—Springfield, Mass., 13-15, Hartford, Conn., 16-18.  
Hodge, Wm.—Newark, N. J., 25-Jan. 1.  
"House of Glass, The" (Cohan & Harris, mgrs.)—Candler, New York, Indef.  
"Hitt-the-Trail Holiday" (Cohan & Harris, mgrs.)—Astor, New York, Indef.  
"Hip-Hip-Hooray" (Chas. Dillingham, mgr.)—Hipp., New York, Indef.  
"Hobson's Choice" (F. Ray Comstock, mgr.)—Comedy, New York, Indef.  
"His Majesty Bunker Bean"—Court, Chicago, Indef.  
"High Jinks," Eastern Co. (Chas. D. Wilson, mgr.)—Greenville, Miss., 15, Greenwood 16, Yazoo City 17, Jackson 18, Meridian 20, Birmingham, Ala., 22, Gadsden 23, New Decatur 24, Nashville, Tenn., 25.  
"Have You Seen Stella?" (Gus Hill, mgr.)—Lyceum, Pittsburgh, 13-18, Wheeling, W. Va., 20, E. Liverpool, O., 21, Canton 22, Ashland 23, Ft. Wayne, Ind., 25.  
"Happy Helmie" (Edw. Manley, mgr.)—Savanna, Ill., 15, Galena 16, Plattsville, Wis., 17, Blanchardville 18, Monroe 19, Kenosha 25.  
"Henpecked Henry," Eastern Co. (Halton Powell, Inc., mgr.)—Jackson, Miss., 15, Lexington 16, Yazoo City 17, Brook Haven 18, Plaquemine, La., 21, Napoleonville 22, Patterson 24, Franklin 25.  
"Henpecked Henry," Southern Co. (Halton Powell, Inc., mgr.)—Oakes, S. Dak., 15, Ferguson, Minn., 16, Wapeton, S. Dak., 17, Wheaton, Minn., 18, 19, Millbank 20, Ottumwa 21, Montevideo 22, Morris 23, Benson 24, Willmar 25.  
Hillington, Margaret (Selwyn & Co., mgrs.)—Seattle, Wash., 13-15, Portland, Ore., 16-18, Los Angeles 19, Sacramento, 20.  
Irwin, May—Alvin, Pittsburgh, 13-18.  
"It Pays to Advertise," Eastern Co. (Cohan & Harris, mgrs.)—Cohan's, Chicago, Indef.  
"It Pays to Advertise" (Cohan & Harris, mgrs.)—Cohan's, Chicago, 25.  
"It Pays to Advertise" (Cohan & Harris, mgrs.)—Kansas City, Mo., 12-18, Terre Haute, Ind., 25.  
Lauder, Harry (Wm. Morris, mgr.)—Boston 20-Jan. 1.  
"Lilac Domino, The"—Garrick, Chicago, 13-Jan. 1.  
"Law of the Land"—Battle Creek, Mich., 19.  
"Little Girl in a Big City" (Shubert & Montgomery, mgrs.)—People's, Phila., 13-18.  
"Little Miss Susan" (Thos. Alton, mgr.)—Rosedale, Miss., 15, Tunica 16, Osceola, Ark., 17, Festus, Mo., 18, St. Charles 19.  
Montgomery & Stone (Chas. B. Dillingham, mgr.)—Globe, New York, until 18.  
Metropolitan Opera Co.—Metropolitan, New York, Indef.  
Mann, Louis (The Shuberts, mgrs.)—Lyric, Phila., 13-18.  
McObe, James L. (Halton Powell, Inc., mgr.)—Waterloo, Ia., 25.  
"Mutt & Jeff in College," No. 1 Co., Gus Hill's (Joe Pettigill, mgr.)—Quincy, Ill., 15, Peoria 16, Kankakee 17, Ft. Wayne, Ind., 18, Toledo, O., 19-22, Ashland 25.  
"Mutt & Jeff in College," No. 2 Co., Gus Hill's (Chas. Williams, mgr.)—Waco, Tex., 15, Mexia 16, Ft. Worth 17, Denver, Colo., 19-25.  
"Mutt & Jeff in College," No. 3 Co., Gus Hill's (Harry Hill, mgr.)—Ann Arbor, Mich., 15, Pontiac 16, Tecumseh 17, Chatham 18, Pt. Huron 19, Flint 20, Durand 21, Bay City 25.  
"Mutt & Jeff in College," No. 4 Co., Gus Hill's (Robt. B. Monroe, mgr.)—Boulder, Wyo., 16, Cheyenne 17, No. Platte, Neb., 18, Grand Island 19, Hastings 25.  
"Missouri Girl, The" (Merle H. Norton, mgr.)—Steele City, Neb., 16, Alexandria 16, Western 17, Fifth 18, Strang 20, Hickory 21, Hobart 25.  
"My Home Town Girl" (Perry J. Kelly, mgr.)—Cleveland 16-18, Detroit 20-25.  
"Million Dollar Doll, The" (Harvey D. Orr, mgr.)—Harrisburg, Va., 15, Lynchburg 16, Roanoke 17, Bluefield, W. Va., 18.  
"Me, Him & I" (Huntig & Seamon, mgrs.)—Salisbury, N. C., 15, Winston-Salem 16, Statesville 17, Charlotte 18, Asheville 25.  
National Grand Opera Co.—Memphis, Tenn., 13-17.  
"Nobody Home," No. 1 Co. (F. Ray Comstock, mgr.)—Princes, Chicago, Indef.  
"Nobody Home," No. 2 Co. (F. Ray Comstock, mgr.)—Majestic, Bkln., 13-18.  
"Newlyweds & Their Baby" (Clay T. Vance, mgr.)—Cleveland 13-18, Pittsburgh 19-25.  
O'Hara, Fiske—Buffalo, N. Y., 24, 25.  
"On Trial" (Cohan & Harris, mgrs.)—Columbia, 13-18.  
"On Trial" (Cohan & Harris, mgrs.)—Shubert, Bkln., 13-18.  
"Only Girl, The" (Joe Weber, mgr.)—Hutchinson, Kan., 17.  
"Outcast" (Klaw & Erlanger, mgrs.)—Rochester, N. Y., 16-18.  
Icat, Guy Bates—Lexington, New York, 13-18.  
Patton, W. B. (Frank B. Smith, mgr.)—Afton, Ia., 15, Ridgway, Mo., 16, Leon, Ia., 17, Osceola 25.  
"Princess Pat, The" (John Cort, mgr.)—Court, New York, Indef.  
"Pair of Silk Stockings" (Winthrop Ames & Shubert's, mgrs.)—Albion, Pa., 18.  
"Passing Show of 1915" (The Shuberts, mgrs.)—Lyric, Cincinnati, 12-19, Indianapolis 23-25.  
"Peg o' My Heart" (Florence Martin) (Oliver Morosco, mgr.)—Terre Haute, Ind., 15, Indianapolis 16-18, Shubert, St. Louis 19-25.  
"Pair of Sixes, A." Co. A (H. H. Frazee, mgr.)—Grand Rapids, Mich., 12-15, Lansing 16, So. Bend, Ind., 17, Lafayette 18, Kankakee, Ill., 19, Joliet 20, Elgin 21, Eau Claire, Wis., 25.  
"Pair of Sixes, A." Co. B (H. H. Frazee, mgr.)—Pomona, Cal., 15, Redlands 16, El Centro 17, Yuma, Ariz., 18, Phoenix 19, 20, Tucson 21, El Paso, Tex., 25, 26.  
"Pair of Sixes, A." Co. O (H. H. Frazee, mgr.)—Cambridge, Ind., 15, New Castle 16, Connersville 17, Liberty 18, Evansville 19, Louisville, Ky., 20-22, Springfield, O., 25.  
"Pair of Sixes, A." Co. D (H. H. Frazee, mgr.)—Red Wing, Minn., 15, Northfield 16, Austin 17, Mankato 18, Albert Lea 19, Mason City, Ia., 20, Charles City 21, Decorah 22, Cedar Rapids 25.  
"Pair of Sixes, A." Special Co. (H. H. Frazee, mgr.)—New Orleans 19-25.  
"Prince of Pilsen" (Perry J. Kelly, mgr.)—New Orleans 12-18.  
"Peculiar Girl, The"—Grand Rapids, Mich., 23.  
"Quinneys" (Frederick Harrison, mgr.)—Tremont, Boston, 13-25.  
"Rolling Stones" (Selwyn & Co., mgrs.)—Harris, New York, until 25.  
"Robin Hood" (De Koven Opera Co., mgrs.)—St. Joseph, Mo., 15, Clarinda, Ia., 16, Oreston 17, Hastings, Neb., 18, Grand Island 19, Fremont 20, Norfolk 21, Sioux City Ia., 25, 26.  
"Royal Slave, A." (Geo. H. Rubb, mgr.)—Bode, Ia., 15, W. Bend 16, Ringsted 17, Fenton 18, Britt 20, Lake Mills 21, Forest City 22, Wesley 23, Meserve 24, Dows 25.  
Sothern, E. H.—Booth, New York, Indef.  
Skinner, Otis (Chas. Frohman, Inc., mgr.)—Olympic, St. Louis, 13-18.  
Smart Set, The (J. Martin Free, mgr.)—Erie, Pa., 15, Akron, O., 16-18, Detroit 19-25.  
"Sadie Love" (Oliver Morosco, mgr.)—Gaiety, New York, Indef.  
"Stop! Look! Listen!" with Gaby Deslys (Chas. Dillingham, mgr.)—Forrest, Phila., 13-18, Globe, New York, 21, Indef.  
"Show Shop, The" (Selwyn & Co., mgrs.)—Park St., Boston, 13, Indef.  
"Some Baby" (Henry B. Harris' Estate, mgr.)—Newark, N. J., 13-18, Standard, New York, 20-25.  
"Sarl" (Henry W. Savage, mgr.)—Wilmington, Del., 25.  
"Song of Songs, The" (A. H. Woods, mgr.)—Grand, Cincinnati, 13-18.  
"So Long, Letty" (Oliver Morosco, mgr.)—San Francisco 13-18.  
"Sunny South" (J. C. Rockwell, mgr.)—Adams, N. Y., 15, Camden 16, Oriskany Falls 17, Hamton, N. Y., 18, Erie 20, Sherburne 21, Oxford 25, Green 24, Oswego 25.  
"Shepherd of the Hills, The" (Gaskell & MacVitty, mgrs.)—Farmersburg, Ill., 15, Paris 16, Mattoon 17, Vandalla 18, Champaign 25.  
"Shepherd of the Hills, The" (Gaskell & MacVitty, mgrs.)—Salt Lake City, U., 13-15, Bingham Canyon 16, Payson 17, Spanish Fork 18, Ogden 19, Brigham 25.  
"Soldier of Japan, A." (Oscar Graham, mgr.)—Elgin, Tex., 20, Canadian 21, Canyon 22, Danhart 23, Tucumari, N. Mex., 24, 25.  
"Sweetest Girl in Dixie"—Chicago 19-25.  
Thurston (Jack Jones, mgr.)—Victoria, Chicago, 12-18, Imperial, Chicago, 19-25.

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- "Tit for Tat"—Buffalo, N. Y., 13-18.  
"Treasure Island" (Chas. Hopkins, mgr.)—Funch & Jody, New York, Indef.  
"Twin Beds," Original Co. (Selwyn & Co., mgrs.)—Nixon, Pittsburgh, 13-18, So. Bend, Ind., 25.  
"Twin Beds," Special Co. (Selwyn & Co., mgrs.)—Shubert, St. Louis, 12-18, Kansas City 19-25.  
"Twin Beds," Special Co. (Selwyn & Co., mgrs.)—St. Louis 12-18, Kansas City 19-25.  
"Twin Beds," Coast Co. (Selwyn & Co., mgrs.)—The Dailies, Ore., 15, Pendleton 16, Baker City 17, Weisac, Ida., 18, Boise City 24, 25.  
"Twin Beds," Southern Co. (Selwyn & Co., mgrs.)—Vicksburg, Miss., 15, Monroe, La., 16, Alexandria 17, New Iberia 18, Shreveport 25.  
"Twin Beds," Middle West Co. (Selwyn & Co., mgrs.)—Holyoke, Mass., 15, Springfield 16-18, Norwalk, Conn., 25.  
"To-night's the Night"—Indianapolis 13-15, Lyric, Cincinnati, 25-Jan. 1.  
"Two Is Company"—Majestic, Bkln., 25-Jan. 1.  
"Trail of the Lonesome Pine" (Gaskell & MacVitty, mgrs.)—Hastings, Neb., 15, York 16, Portsmouth 17, Onawa, Ia., 18, Vermillion, S. Dak., 20, Yankton 21, Parker 22, Plankinton 23, Mitchell 25.  
"Under Fire" (Selwyn & Co., mgrs.)—Hudson, New York, Indef.  
"Under Cover" (Rowland & Clifford, mgrs.)—Crown, Chicago, 19-25.  
"Unchastened Woman, The" (Oliver Morosco, mgr.)—Thirty-ninth Street, New York, Indef.  
"Uncle Tom's Cabin" (Wm. Kibbie, mgr.)—Hampton, Ia., 15, Waterloo 16, Marshalltown 17, Des Moines 18-22, Clarinda 25.  
"Uncle Tom's Cabin" (C. B. Harcourt, mgr.)—Elwood, Ind., 16, Muncie 17, Richmond 18.  
"Uncle Tom's Cabin," Leon Washburn's (J. W. Brownlee, mgr.)—Casino, Washington, 13-18, Paterson, N. J., 20-22.  
Warfield, David (David Belasco, mgr.)—Ford's, Baltimore, 13-18, Cleveland 20-25.  
Washington Sq. Players—Bandbox, New York, Indef.  
Whiteside, Walker (John Cort, mgr.)—San Francisco, 12-18.  
"World of Pleasure, A." (The Shuberts, mgrs.)—Winter Garden, New York, Indef.  
"Wise Case, The" (Garrick Prod. Co., mgrs.)—Maxine Elliott's, New York, Indef.  
"Watch Your Step" (Chas. B. Dillingham, mgr.)—Academy, Baltimore, 13-18.  
"Within the Loop" (The Shuberts, mgrs.)—American M. H., Chicago, 24, Indef.  
"When Dreams Come True," Western Co. (Coutts & Tennis, mgrs.)—Kansas City, Mo., 12-18.  
"Within the Law," Eastern Co. (Robert Sherman, mgr.)—Kenton, O., 15, Chicago Jct. 17, Sandusky 18.  
"Within the Law," Western Co. (Robert Sherman, mgr.)—Whitewater, Mo., 15, New Sharon 17, Ottumwa 18.  
"Young America" (Cohan & Harris, mgrs.)—Standard, New York, 13-18.

- STOCK AND REPERTOIRE.**  
Permanent and Traveling.  
Academy Players—Haverhill, Mass., Indef.  
Albee Stock—Providence, Indef.  
Auditorium Stock—Kansas City, Mo., Indef.  
Avenue Players—Detroit, Indef.  
Allis & Meyers Mus. Com. Co.—Atlanta, Ga., Indef.  
Angell Stock (Joe Angell, mgr.)—Hancock, N. Y., 13-18, Danville, Pa., 20-25.  
Broadway Players—Ogden, U., Indef.  
Burbank Stock—Los Angeles, Cal., Indef.  
Rainbridge Players—Minneapolis, Indef.  
Bryant, Marguerite, Stock—Pittsburgh, Indef.  
Barrett Players (J. B. Barrett, mgr.)—Springfield, O., Indef.  
Farrow-Howard Players—Lincoln, Neb., Indef.  
Broadway Stock (H. A. Sullivan, mgr.)—Camden, N. J., Indef.  
Broadway Theatre Stock—Logansport, Ind., Indef.  
Bunting, Emma, Players—Memphis, Tenn., 13-18.  
Pryant, Billy, Stock—Paris, Ky., 13-18.  
Foyer, Nancy, Stock—Kane, Pa., 13-18.  
Bayer, Nancy, Stock—Kane, Pa., 13-18, Jamestown, N. Y., 20-Jan. 1.  
Colonial Players (Colonial Amuse, Co., mgr.)—Providence, Indef.  
Craig Stock—Castle Sq., Boston, Indef.  
Columbia Stock (Wm. Kraike, mgr.)—Federalburg, Md., 13-18, Bridgeville 20-25.  
Carroll, Ion, Comedy Co.—Pikeville, Ky., 13-18.  
Chase-Lister Stock—Hartington, Mont., 13-18.  
Denham Stock—Denver, Indef.  
Dainty, Besse, Stock—Waco, Tex., Indef.  
Dubinsky Bros. Stock—Kansas City, Mo., Indef.  
Dalley, Ted, Stock—Portsmouth, O., Indef.  
Duchess Players—Cleveland, Indef.  
Dwight, Albert, Players (Bert Klaus, mgr.)—Variety, Pittsburgh, Indef.  
Dougherty Stock (Jim Dougherty, mgr.)—Norton, Kan., 13-18, Oberlin 20-25.  
Edwards, Mae, Stock (Chas. T. Smith, mgr.)—New Glasgow, N. S., Can., Indef.  
Eckhardt, Oliver, Players (Oliver Eckhardt, mgr.)—Regina, Sask., Can., Indef.  
Emerson Players—Lowell, Mass., Indef.  
Forsberg Players—Newark, N. J., Indef.  
Forsberg Players—Lancaster, Pa., Indef.  
Fisher, Ernest, Stock—St. Paul, Indef.  
Fox, Roy E., Players—Paducah, Ky., 13-18.  
Franklin Stock—Salamanca, N. Y., 13-18, Fredonia 20-25.  
Gibney, Sarah, Stock—Sarnia, Ont., Can., Indef.  
Grace George Stock—Playhouse, New York, Indef.  
Grand Opera House Players—G. O. H., Bkln., Indef.  
Grand Stock—Toronto, Can., Indef.  
German Stock—German, Cincinnati, Indef.  
Grand Opera House Stock—G. O. H., Syracuse, N. Y., Indef.  
Galvin Players (A. H. McAdams, mgr.)—Akron, O., Indef.  
Garrick Theatre Co. (Raleigh M. Wilson, mgr.)—Farmington, Ia., 13-15.  
Grew-Pates Stock—Grand O. H., Boston, Indef.  
Gordiner Bros.' Stock—Lincoln, Ill., 13-18, Warrensburg 20-25.  
Hyperion Players—New Haven, Conn., Indef.  
Horne Stock—Saginaw, Mich., Indef.  
Hamilton Stock—Gloverville, N. Y., Indef.  
Himmelman Associate Players—Sioux City, Ia., Indef.  
His Majesty's Players—Montreal, Can., Indef.  
Harne Associated Players—Wilmington, N. C., Indef.



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Harkins, W. S., Players—St. John, Can., 25-Jan. 8.  
Hillman's Stock—Ision, Kan., 13-15, Kensington 16-18.  
Harrison-Du Frayne Stock—Woodville, N. H., 13-18.  
Keith Stock—Bronx, New York, Indef.  
Knickerbocker Stock—Knickerbocker, Phila., Indef.  
Lewis-Oliver Players (Jack Lewis, mgr.)—Clarksburg, W. Va., Indef.

Lester Loneragan Players—Lynn, Mass., Indef.  
Lyte-Vaughan Stock—San Francisco, Indef.  
Lengere Stock—Bridgehampton, L. I., N. Y., Indef.  
Lewiston Players—Lewiston, Me., Indef.  
Lowe-Adair Stock—Marion, O., Indef.  
Little Playhouse Stock—Mt. Vernon, N. Y., Indef.  
Maheer, Phil, Stock (Phil Maheer, mgr.)—Lancaster, O., Indef.

MacCurdy, James Kyrie, Players—Gotham, Bkln., Indef.  
Manhattan Players (Paul Hillis, mgr.)—Dixie, Phila., Indef.

Malley & Dennison Stock—Lawrence, Mass., Indef.  
Mozart Players—Elmira, N. Y., Indef.  
McWatters, Webb & Co.—Youngstown, O., Indef.  
Melville's Comedians—Little Rock, Ark., Indef.  
Marks, Ernie, Stock—Belleville, Ont., Can., 13-15.  
Machan's Associate Players (A. R. A. Barrett, mgr.)—Owen Sound, Can., 13-22.

Marks, May Belle, Stock (R. W. Marks, mgr.)—Hamilton, Can., 13-22, Peterboro 23-31.

Marcus Mus. Com. Co.—St. John, Can., 13-18.  
North Bros. Stock—Omaha, Neb., Indef.

Nicol's Merry Makers—Sherman, Tex., 13-18.  
Oliver Players (Otis Oliver, mgr.)—Moline, Ill., Indef.  
Oliver Players (Otis Oliver, mgr.)—So. Bend, Ind., Indef.

O'Roark, Jane, Players—San Diego, Cal., Indef.  
Poll Players—Polk's, Washington, Indef.

Poli Players—Scranton, Pa., Indef.  
Poli Players—Hartford, Conn., Indef.

Park Theatre Stock Co.—St. Louis, Indef.  
Princess Stock—Des Moines, Ia., Indef.

Princess Players—Chattanooga, Tenn., until 31.  
Pabst Stock—Pabst, Milwaukee, Indef.

Poguy's Mus. Com. Co. (Chas. F. Posty, mgr.)—Toledo, O., Indef.

Phillips Players—Mifflinsburg, Pa., 13-18, Mt. Carmel 20-25.

Park Stock—St. Petersburg, Fla., 13-Jan. 15.  
Richardson Stock (Ensley Harbour, mgr.)—Muskegon, Okla., Indef.

Rogers Stock—Clinton, Ind., Indef.  
Shubert Stock—Milwaukee, Indef.

Sherman Players—La Salle, Ill., Indef.  
Sherman Players—Aurora, Ill. (first half), Elgin (last half), Indef.

St. Clair, Norene, Stock, No. 1—Asheville, N. C., Indef.  
Strand Theatre Stock—Cedar Rapids, Ia., Indef.

Shenandoah Stock—Shenandoah, St. Louis, Indef.  
Suedeker Stock (Harry Raymond, mgr.)—Montello, Wis., 13-19.

Sutherland Stock—Erie, Ill., 13-15, Walnut 16-18.  
Taylor Players (Wallace Amuse. Co., mgrs.)—Oswego, N. Y., Indef.

Turner, Clara, Stock—New London, Conn., Indef.  
Temple Stock—Hamilton, Can., Indef.

Union Hill Players—Union Hill, N. J., Indef.  
Van Dyke & Eaton Stock (F. Mack, mgr.)—Joplin, Mo., Indef.

Wallace, Chester, Players—Oak Park, Ill., Indef.  
Wakefield Players—Birmingham, Ala., Indef.

Whitney Stock—Saginaw, Mich., Indef.  
Wigwam Stock—San Francisco, Indef.

Wright Theatre Co. (Hilliard Wright, mgr.)—Colman, S. Dak., 17, Larchwood, Ia., 20, Harris 22, Milford 23-Jan. 1.

**COMPANIES IN TABLOID PLAYS.**  
Crier, Suzanne, Mus. Com. Co.—Trinidad, Colo., Indef.

Enterprise Stock (Norman Hilyard, mgr.)—Chicago, Indef.

Empire Girls (Fred Siddon, mgr.)—Westminster, M. I., 13-18, Keyser, W. Va., 20-25.

Empress Maids (Bob Lester, mgr.)—Grafton, W. Va., 13-18, Fairmont 20-25.

Hyatt Le Nore Mus. Com. Co.—So. Bend, Ind., 12-18.  
Lee, Jas. P., Mus. Com. Co.—Blaine, Ark., Indef.

"Night On a N. Y. Roof Garden, A"—Logansport, Ind., 13-15.  
"Night Clerk, The"—So. Bend, Ind., 12-15.

Osman's, Billy D., Mus. Com. Co. (Thomas McCracken, mgr.)—Canal Dover, O., 13-18.

Sub-Marine Girls (Mercedean Bros., mgrs.)—Columbia, Pa., 13-18, Lebanon 20-25.

"September Morn" (Rowland & Clifford, mgrs.)—Saginaw, Mich., 12-15, Lansing 16-18, Monroe 19, Ann Arbor 20-22, Jackson 23-25.

United Mus. Com. Co.—Butler, Pa., 13-15, Duquesne 20-25.  
Young, Pearl, Players (Bill Buhler, mgr.)—Middlebury, Mass., 13-25.

**MINSTRELS.**  
De Rue Bros.—Pt. Deposit, Pa., 15, Coatsville 18, Downingtown 20, Royerton 21, Pottstown 22, Lebanon 23.

Field's, Al. G.—Wellston, O., 15, Dayton 24, 25.  
O'Brien, Neil (C. F. Hodge, mgr.)—Augusta, Ga., 15, Charleston, S. C., 16, Savannah, Ga., 17, Jacksonville, Fla., 18, 19, St. Augustine 20, Palatka 21, Daytona 22, Orlando 23, Lakeland 24, Tampa 25, 26.

Richards & Pringle (Holland & Filkins, mgrs.)—Deming, N. Mex., 15, Santa Rita 16, Silver City 17, El Paso, Tex., 19, 20, Alamogordo, N. Mex., 21, Santa Rosa 22, Tucumcari 23, Amarillo, Tex., 24, Sayre, Okla., 25.

**BANDS AND ORCHESTRAS.**  
Belvidere Ladies' Orchestra (Lou Evans, mgr.)—Anguinea, N. J., Indef.

Baker, Julia, & Ladies' Orchestra—Cohocking, Phila., Indef.

Chicago Symphony Orchestra, Milwaukee 20.  
Sousa's Band—Hipp, New York, Indef.

Tinkers' Orchestra & Concert Co. (M. Frank Tinker, mgr.)—Bangor, Me., 15, Cherryfield 16, Jonesport 17, Columbia Falls 18, Kingman 20, Lincoln 21, Oldtown 22, Eingham 23, Norridgewick 24, Madison 25.

**BURLESQUE SHOWS.**  
(See Burlesque Page.)

**PICTURES.**  
Beque's Picture Shows—New City, N. Y. (Fridays), Congers, N. Y. (Saturdays), Indef.

"Birth of a Nation"—Liberty, New York, Indef.  
"Birth of a Nation"—Colonial, Chicago, Indef.

"Birth of a Nation"—Albany, N. Y., 20-25.  
"Birth of a Nation"—Bronx O. H., New York, 13-25.

"Birth of a Nation"—Garrick, Phila., until 25.  
"Birth of a Nation"—Omaha, Neb., 12-18.

"Birth of a Nation"—Atlanta, Ga., Indef.  
"Birth of a Nation"—Indianapolis 13-Jan. 1.

"Birth of a Nation"—St. Paul 12-25.  
"Birth of a Nation"—Shubert, Bkln., 20-23.

"Birth of a Nation"—Denver 12-18.  
"Battle Cry of Peace"—Majestic, Boston, Indef.

"Battle Cry of Peace"—Albany, N. Y., 13-18.  
Holmes, Burton, Travelogue—Candler, New York, 19-20.

"Warring Millions, The"—Buffalo, N. Y., 12-18.

**MISCELLANEOUS.**

Bragg & Bragg Show (Geo. M. Bragg, mgr.)—W. Gary, Me., 13-18.

Ka Deil Kritchfield Vaud Show (J. S. Kritchfield, mgr.)—Marvel, Ala., 13-18.

McGulley, Bob & Eva—Oakland, Cal., Indef.

Smith, Mystriona, Co. (Albert P. Smith, mgr.)—Dexter, Kan., 15, Cedar Dale 16, Elgin 17, Chanute 18, Humboldt 25.

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To play anything cast for. Low, Sure Salary. Tabloid Dramatic, one and two week stands. You must do pleasing specialties. People All Lines write for No. 2 Show. Photos, all particulars first letter. Tickets anywhere if you can furnish references. Address quick and be able to join on wire. Prepay wires.

RALPH E. NICOL, Lyric Theatre, Sherman, Tex.

## WANTED QUICK GOOD REPERTOIRE PEOPLE IN ALL LINES

Except Leads. Salary must be low. All must do Specialties. Disorganizers, Boozers, Mashers, save stamps.  
S. P. PHILLIPS, Week Dec. 12, Lyric Theatre, Mifflinsburg, Pa.; week Dec. 20, Opera House, Mt. Carmel, Pa.

## WANTED QUICK TO SUPPORT CHARLES GEORGE

IN A REPERTOIRE OF MUSICAL COMEDY AND LIGHT OPERA

Al Comedian, capable of playing Ko-Ko in "The Mikado" and Deadeye in "Pinafore;" Ingenue Leading Woman, with good singing voice; Al Pianist. Others write. Wardrobe and ability essential. Tell all in first letter.

CHAS. GEORGE, General Delivery, Dec. 13-18, Milton, Pa.

## WANTED FOR The Mack-Mae Stock Co.

Two Al Gen'l Bus. Men, Specialties preferred; Al Pianist—Man. Wardrobe, ability, sobriety, youth.  
Bunch Walton, Cecil Williams, Al Patterson wire. Dec. 15, Lamont, Ia.; 19 week, 1525 Bluff St., Des Moines Ia.  
E. A. McNUTT, Bus. Mgr.



## VAUDEVILLE ROUTE LIST.

(Continued from page 15.)

O'Dare, Bertram, Greeley Sq., N. Y. C., 13-15.  
 Odiva, Orpheum, Montreal, Can.  
 Oliver & Oip, Bushwick, Bkn.  
 Olcott, Chas., Palace, Chicago.  
 Olivetti-Moffett & Clara, Globe, Phila.  
 O'Malley, John, Dominion, Ottawa, Can.  
 O'Meara, Jerry & Gretchen, Lyric, Indianapolis, 16-18.  
 Orth & Dooley, Keith's, Toledo, O.  
 Orange Packers, Keith's, Toledo, O.  
 Orr & De Costa, Poli's, Scranton, Pa., 16-18.  
 Orben & O'Connor Sisters (5), Keeney's, Bkn., 16-18.  
 Orth & Lillian, Garden, Baltimore.  
 Osnatos (4), Plaza, N. Y. C., 13-15.  
 Overholt & Young Sisters, Orpheum, N. Y. C., 13-15; Boulevard, N. Y. C., 16-18.  
 Paul, Le Van & Dobbs, Dominion, Ottawa, Can.  
 Palmer, Gaston, Shea's, Toronto, Can.  
 Pandur, Bobby, & Bros., Keith's, Toledo, O.  
 Payne & Nieneyer, Orpheum, Minneapolis.  
 Pauline & Leopards, Delancey St., N. Y. C., 13-15; Boulevard, N. Y. C., 16-18.  
 Paul & Boyne, Loew's 7th Ave., N. Y. C., 13-15; Delancey St., N. Y. C., 16-18.  
 Parfows, The, Lincoln Sq., N. Y. C., 13-15; De Kalb, Bkn., 16-18.  
 Parillo & Frabito, Keith's, Phila.  
 Padden, Sarah, Flatbush, Bkn.  
 "Padd With Interest," St. James, Boston, 16-18.  
 Pekin Mysteries, Orpheum, St. Paul.  
 Perry & Elliott, Cross-Kays, Phila., 16-18.  
 Petching, Paul, & Co., Academy, Buffalo.  
 Pinard, Al., Union Sq. Theatre Stock, N. Y. C., indef.  
 Pietro, Forsyth, Atlanta, Ga.  
 Pipifax & Paulo, Orpheum, St. Paul.  
 Pierlet & Schofield, Keith's, Cleveland.  
 Pingree, Helen, Loew's 7th Ave., N. Y. C., 16-18.  
 Pincer & Douglas, Hippo, Toronto, Can.  
 Pistel's, Lew, Cabaret Revue, New Empress, Cincinnati.  
 Powder & Capman, Orpheum, Montreal, Can.  
 Powell, Ruth, Greeley Sq., N. Y. C., 13-15; Delancey St., N. Y. C., 16-18.  
 Pontini, American, N. Y. C., 16-18.  
 Port & De Lacey, Orpheum, Detroit.  
 Prell's Dogs, Forsyth, Atlanta, Ga.  
 Puck, Harry & Eva, Orpheum, St. Paul.  
 Queer & Quaint, Majestic, Flint, Mich., 16-18; Majestic, Kalamazoo, 20-22.  
 Quigley & Fitzgerald, Keith's, Boston.  
 Quiroga, Manuel, Keith's, Louisville.  
 Randecker, G. Aldo, Davis, Pittsburgh.  
 Rackett, Hoover & Markay, Delancey St., N. Y. C., 13-15; Globe, Boston, 16-18.  
 Ramsdell Duo, Keith's, Portland, Me.  
 Rae, Betty, Garden, Baltimore.  
 Reed Bros., Davis, Pittsburgh.  
 Redding Sisters, Boulevard, N. Y. C., 13-15; Loew's, Newark, N. J., 16-18.  
 Reed Sisters, Plaza, N. Y. C., 13-15; Lincoln Sq., N. Y. C., 16-18.  
 Reed & Reed, Alhambra, Phila., 16-18.  
 Regal, Dorothy, & Co., Keith's, Cleveland.  
 Renault, Francis, Hippo, Baltimore.  
 Rigoletto Bros., Keith's, Cincinnati.  
 Rice, Andy, Majestic, Milwaukee.

**BLANCHE RING**  
 Management OLIVER MOROSCO

Rifner, Carl, Orpheum, Grand Rapids, Mich.  
 Richards, Great, Poli's, New Haven, Conn., 16-18.  
 Rogers & Mackintosh, Savoy, Fall River, Mass., 16-18.  
 Royle, Ruth, Keith's, Providence.  
 Roberts, Florence, & Co., Keith's, Phila.  
 Romaine, Hippo, Baltimore.  
 Royce, Roy L., Boulevard, N. Y. C., 13-15; Loew's 7th Ave., N. Y. C., 16-18.  
 Roberto, Orpheum, N. Y. C., 16-18.  
 Rooney & Bowman, National, N. Y. C., 16-18.  
 Rogers, Pollack & Rogers, Lincoln Sq., N. Y. C., 16-18.  
 Rosen, Jimmie, & Co., Palace, Bkn., 16-18.  
 Rose & Moon, Alhambra, Phila., 16-18.  
 Roder & Ford, New Empress, Cincinnati.  
 Roeder & Gibson, Lyric, Hoboken, N. J., 16-18.  
 Royal Jiu Jitsu Troupe, Grand, St. Louis.  
 Roth, Dave, Garden, Baltimore.  
 Rudolph, Henry G., Keith's, Providence.  
 Rutan's Song Birds, Alhambra, Phila., 16-18.  
 Russell's Minstrels, Lyric, Buffalo.  
 Savoy & Brennan, Keith's, Columbus, O.  
 Santley & Norton, Temple, Detroit.  
 Samuels, Ray, Temple, Savannah, Ga., 16-18.  
 Sansone & Delilah, Hippo, Youngstown, O.  
 Salon Singers, Orpheum, Minneapolis.  
 Sanford, Jerre, Warwick, Bkn., 16-18.  
 Saori, Gordon Sq., Cleveland.  
 Sabina & Bronner, Proctor's 58th St., N. Y. C., 13-15.  
 Samaras (7), Olympic, Buffalo.  
 Scott & Keane, Orpheum, Bkn.  
 Scotch Lads & Lassies, Forsyth, Atlanta, Ga.  
 Schef, Fritz, Temple, Detroit.  
 Schmettans, The, Empress, Grand Rapids, Mich.  
 Schaffer, Sylvester, National, N. Y. C.  
 Scamp & Scamp, Greeley Sq., N. Y. C., 13-15; Fulton, Bkn., 16-18.  
 Schne, Hilda, Lyric, Hoboken, N. J., 16-18.  
 Scott & Marks, Grand, Phila.  
 Seymour & Dupree, Colonial, Stockton, Cal.; Harris, Bakersfield, 20-25.  
 Sen Mel, Lady, Orpheum, Altoona, Pa.  
 Seymours, The, Nixon, Phila.  
 Selman, Harold, & Co., Colonial, Phila.  
 Sherman, De Forest & Co., Wilson, Chicago, 16-18.  
 Shoemaker, Dorothy, & Co., Prospect, Bkn.  
 Shipman, Helen, American, N. Y. C., 13-15; Boulevard, N. Y. C., 16-18.  
 Shelveys Boys (3), Hippo, Baltimore.  
 "Ships That Pass In the Night," Lincoln Sq., N. Y. C., 16-18.

Simpson & Dean, 5th Ave., Bkn., 16-18; Broadway, Phila., 20-25.  
 Simpson & Douglas, Grand, Phila.  
 Simms, Willard, & Co., Keith's, Portland, Me.  
 Simmons, Danny, Lyric, Buffalo.  
 Skipper & Kastrup, Greeley Sq., N. Y. C., 16-18.  
 Slickers (4), Keystone, Phila.  
 Sloane, Blanche, Gt. Northern, Chicago.  
 Smalley, Ralph, Keith's, Providence.  
 Smarts, The, Loew's 7th Ave., N. Y. C., 16-18.  
 Smith, Willie, Lyric, Hoboken, N. J., 16-18.  
 Smith, Ruth, Orpheum, Altoona, Pa.  
 Smith & Kenny, O. H., Milford, Mass.  
 Song Birds, Little (6), Forsyth, Atlanta, Ga.  
 Sokoloff, L., Maryland, Baltimore.  
 Solar, Willie, Palace, Chicago.  
 Surland, Orpheum, N. Y. C., 16-18.  
 "Society Buds," Orpheum, New Orleans.  
 Spencer & Williams, Gt. Northern, Chicago.  
 Starrett, Howard S., Jr., Ziegfeld Follies, indef.  
 Stetson & Huber, Star, Columbus, O., 16-18.  
 Stone & Hayes, Maryland, Baltimore.  
 Statues (5), Keith's, Dayton, O.  
 Stan Stanley Trio, Hippo, Youngstown, O.  
 Stylis Stoppers (6), Delancey St., N. Y. C., 13-15; De Kalb, Bkn., 16-18.  
 Sterling, Harry, New Empress, Cincinnati.  
 Stetson, Orville, Lyric, Indianapolis, 16-18.  
 Sterling & Marguerite, Lyric, Buffalo.  
 Stevens & Falke, Gt. Northern, Chicago.  
 Suratt, Valeska, & Co., Majestic, Milwaukee.  
 Swan & O'Day, Proctor's 58th St., N. Y. C., 16-18.  
 Tallman, Keith's, Columbus, O.  
 "Tango Shoes," Majestic, Chicago.  
 Terris, Chas., & Co., Empress, San Francisco, 20-25.  
 Terry, Arthur & Grace, Princess, St. Paul, 16-18.  
 Thurber & Madison, Orpheum, Portland, Ore.

## THUNDER &amp; THUNDER

MOST UP-TO-DATE COMEDY ACT  
ORIGINAL FUTURIST DANCE

Theo, Liberty, Cleveland.  
 Thomas & Henderson, Loew's 7th Ave., N. Y. C., 13-15; Delancey St., N. Y. C., 16-18.  
 Thomas Players, Bijou, Fall River, Mass., 16-18.  
 Thompson, Harry, Globe, Phila.  
 Thompson & Curran, Empire, Lawrence, Mass., 16-18.  
 Thompson's Elephants, Academy, Buffalo.  
 Togan & Geneva, Keith's, Providence.  
 Toledo, Imperial (12), Empire, Lawrence, Mass., 16-18.  
 Tovo Troupe, Keith's, Portland, Me.  
 Tojetti & Bennett, Lyric, Indianapolis, 16-18.  
 Tompkins, Susan, Flatbush, Bkn.

## FENIMORE COOPER

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 With MADELEINE GREGG and GEORGE RICHARDS  
 DIRECTION OF ALF T. WILTON.

Trovato, Bijou, Richmond, Va., 16-18.  
 Travillo Bros. & Seal, Miles, Cleveland.  
 Trevitt's Dogs, Princess, St. Paul, 16-18.  
 Tucker, Sophie, Majestic, Chicago.  
 Tuscano Bros., Orpheum, St. Paul.  
 Turner, Beatrice, New Portland, Portland, Me., 16-18.  
 Tyler, Corliss, Orpheum, N. Y. C., 13-15; National, N. Y. C., 16-18.  
 Tyler-St. Clair Trio, Empress, St. Paul.  
 Valcetta's Leopards, Keith's, Boston.  
 Valentine & Bell, Orpheum, Montreal, Can.  
 Vanderbilt & Moore, Orpheum, Montreal, Can.  
 Yodie, Maryon, & Girls, Dominion, Ottawa, Can.  
 Van & Bell, Orpheum, St. Paul.  
 Van, Chas. & Fannie, Orpheum, St. Paul.  
 Vasco, Palace, N. Y. C.  
 Van Burghen, Martin, Loew's 7th Ave., N. Y. C., 13-15; National, N. Y. C., 16-18.  
 Van & Hazen, Loew's Rochester, N. Y., 16-18.  
 Van & Schenck, Prospect, Bkn.  
 Van Hoven, Alhambra, London, Eng., until Jan. 24.

VANHOVEN  
THE DIPPY MAD MAGICIAN  
Per. add. VAN HOVEN, NEVINS & GORDEN  
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Van, Tommy, & Ward Sisters, Olympic, Buffalo.  
 Van, Billy B., & Beaumont Sisters, Shea's, Buffalo.  
 Van Bros., Shea's, Buffalo.  
 Vincent, Clare, & Co., Palace, Hartford, Conn., 16-18.  
 Von Tilser, Harry, Globe, Phila.  
 Warren & Conley, Keith's, Providence.  
 Wakefield, Willa Holt, Majestic, Chicago.  
 Watkins & Williams, De Kalb, Bkn., 16-18.  
 Watson, Jos. K., Bijou, Fall River, Mass., 16-18.  
 Ward, Arthur, Loew's Rochester, N. Y., 16-18.  
 Waldrop, Osa, & Co., Colonial, N. Y. C.  
 Warner & Dupree, Globe, Phila.  
 Walters, Flo & Aile, Poli's, New Haven, Conn., 16-18.  
 Ward & Cullen, Shea's, Buffalo.  
 Ward, Arthur, Academy, Buffalo.  
 Wallace, Fred & Co., Hamilton, N. Y. C., 13-15; Regent, N. Y. C., 16-18.  
 "Wards of U. S. A.," Maryland, Baltimore.  
 Weber, Dolan & Frazer, Bushwick, Bkn.  
 Werner-Amoros Troupe, Shea's, Buffalo.  
 Wellen-Levering Trio, Grand, Knoxville, Tenn., 16-18.  
 Webb & Burns, Keith's, Louisville.  
 Weeks, Marion, Colonial, Norfolk, Va., 16-18.  
 Weston & Leon, National, N. Y. C., 13-15; Palace, Bkn., 16-18.  
 Weston's Models, Liberty, Cleveland.  
 Weston & Symonds, Loew's 7th Ave., N. Y. C., 16-18.  
 West & Tate, O. H., Milford, Mass.

Weadick & La Due, Proctor's 58th St., N. Y. C., 13-15.  
 Wells-Oxford Quintette, Grand, Phila.  
 Welch's, Emmet, Minstrels, Keystone, Phila.  
 Welmers & Burns, Victoria, Charleston, S. C., 16-18.  
 West & Van Nieuwen, Palace, Hartford, Conn., 16-18.  
 Wentworth, Vesta & Teddy, Flatbush, Bkn.  
 Whipple, Waldo, "Tourists," Co., indef.  
 Wheeler, Bert & Bertie, Keith's, Columbus, O.  
 White & Clayton, Shea's, Toronto, Can.  
 White, Jean, Globe, Phila.  
 White Black Birds (7), Poli's Palace, Springfield, Mass., 16-18.  
 Whittle, W. E., Academy, Buffalo.  
 Wilde, Mr. & Mrs. Gordon, Bushwick, Bkn.  
 Williams & Wolfson, Dominion, Ottawa, Can.  
 Wilson & Le Nore, Orpheum, Minneapolis.  
 Wilson Bros., Greeley Sq., N. Y. C., 13-15.  
 Wilson, Virginia Lee, Priscilla, Cleveland.  
 Williams & Merrigan, De Kalb, Bkn., 16-18.  
 Wilsons, The, Lyric, Hoboken, N. J., 16-18.  
 Wilson & Whittman, Hippo, Baltimore.  
 Wilson, Williams, & Co., Wm. Penn, Phila.  
 Woodward, Reman L., Cook Comedy Co., indef.  
 Work & Ower, Loew's, New Rochelle, N. Y., 16-18.  
 Wolcott & Burns, Liberty, Cleveland.  
 Wohlman, The, Hippo, Toronto, Can.  
 "Woman Proposes," Shea's, Toronto, Can.  
 Wynn, Beatie, Colonial, N. Y. C.  
 Young, Ollie, & April, Poli's, Wilkes-Barre, Pa.; Orpheum, Easton, 20-22.  
 Yocarrays (3), Boulevard, N. Y. C., 13-15; Greeley Sq., N. Y. C., 16-18.  
 Youngers, The, Greeley's, Portland, Me., 16-18.  
 Zerth's Dogs, Crystal, Milwaukee.

## OUT OF TOWN NEWS

Hartford, Conn.—Parsons' (H. C. Parsons, mgr.) Mrs. Patrick Campbell, in "Pygmalion," Dec. 17, 18. Business has been particularly good.  
 Poli's (Neal Harper, mgr.)—The Poli Players present "The Man from Mexico" 13-18. A double bill will be put on for Christmas week, "The Blindness of Virtue" at the matinees and "Five Feathers" in the evenings.  
 Strand (W. A. True, mgr.)—Triangle films week of 13 include "Oleha Ole," with Willard Mack, and "The Lily and the Rose," featuring Rozika Dolly.  
 Palace (William D. Aeschough, mgr.)—Bill 13-15: Adelaide Francis, Kirby and Rohn, Sylvester and Vance, Barnes and Robinson, and Millard Bros. Last half: Namba Bros., Jack George, Claire Vincent and company, West and Van Nieuwen, Cunningham and Marion, and "A Night with the Poets."  
 Grand (Moe Messing, mgr.)—The Smiling Beauties, featuring Harry K. Morton and Joe Emerson, week of 13.  
 "The Princess Pat" is booked for an early production at Parsons'.  
 New Haven, Conn.—Shubert (E. D. Eldridge, mgr.) Robert Hillard Dec. 16-18. John Drew 26.  
 Hyperion (Henry G. Menges, mgr.)—The stock company presents "At Piney Ridge" 13-18.  
 Poli's (Oliver C. Edwards, mgr.)—Bill 13-15: Ernest Evans and company, Whitfield and Ireland company, Claire Vincent and company, Namba Japs, Florence Milet, and Mott and Maxwell. Bill 16-18: College Inn Sextette, Jimmie Lucas and Frances Lucie, Great Richards, Hutchinson and Radler, Flo and Ollie Walters and Elkins, Fay and Elkins.  
 Olympia (John Curran, mgr.)—Richard Henry Warren, who plays the new \$10,000 organ at the house, comes to this city from the Scollay Square Olympia in Boston. Previous to his theatrical work he was a prominent church organist at St. Bartholomew's, New York City. For the past ten weeks he has charmed music lovers with his organ recitals. Two big artistic shows are offered each week at this house, to capacity daily.  
 Indianapolis, Ind.—Murat (Nelson G. Trobridge, mgr.) "To-night's the Night" Dec. 13-15. "Peg o' My Heart" 16-18, the Passing Show of 1915, 23-25.  
 English's (Ad. F. Miller, mgr.)—"The Birth of a Nation" for three weeks, starting 13.  
 Keith's (Ned S. Hastings, mgr.)—Bill 13-18: Wilton Eackaye and company, George McKay and Otis Adine, "Cranberries," Moore, Gardner and Rose, Charles Cartmell and Laura Harris, De Michele Bros., the Brightons, Hubert Dyer and Peter Alvin.  
 Lyric (Barton & Olsen, mgrs.)—Bill 13-15: Lamb's Manikins, Florence Rayfield, Morgan and Stewart, Hallen and Hunter, and Gordon and Day. Bill 16-18: Melnotte Twins, Orville Stamm, Jerry and Gretchen O'Meara, Tojetti and Bennett, and Nip and Tuck.  
 Columbia (Sam Davis, mgr.)—The Radium Girls week of 13.  
 Majestic (G. E. Black, mgr.)—Henry P. Dixon's Big Revue of 1916 week of 13.  
 Colonial, Regent, Isis, Alhambra, Nu-Sho, Keystone, Catwalk, Garrick, North Star, Bair's South Side and Imperial, feature pictures.  
 Grand Rapids, Mich.—Powers' (Harry G. Sommers & Co., mgrs.) "A Pair of Sixes" Dec. 12-15. Henry Miller and Ruth Charleston, in "Daddy Long Legs" 17, 18; "The Pleasant Girl" 23.  
 Empress (Dan'l McCoy, mgr.)—Bill week of 13: Valerie Bergere and company, Big City Four, Bial and Early, Dunbar's Maryland Singers, Bert Fitzgibbon, Lucy Gilette, and the Shmettans.  
 Orpheum (Harvey Arlington, mgr.)—Bill week of 13: Bandy and Fields, Belle Belmont, Briscoe Four, Pearl Davenport, De Bourg Sisters, Mrs. Duff and daughters, Fenner and Roberts, Marble Gems, Carl Rifner, and Millie Stevens and company.  
 Columbia (Geo. A. Cheset, mgr.)—City Sports 12-18.  
 Majestic Gardens (B. W. Lowe, mgr.)—Feature photoplays.



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## DEATHS

IN FOND MEMORY OF OUR DEAR SON  
JOHN D. WRIGHT, JR.  
Who Died Dec. 14, 1914 MR. & MRS. JOHN B.  
WRIGHT, Jones Bros.' Shows, Hot Springs, Ark.

## Albert E. Lohman.

Albert E. Lohman, a theatrical manager, shot and killed himself Dec. 10 in his apartment in the Hotel Princeton, 116 West Forty-fifth Street, this city. On a desk in the room was an unaddressed note, on which he desired his body cremated and the ashes sent with his effects to a brother at Hartford, Conn.

Mr. Lohman was fifty-three years old, and unmarried. Six years ago he had a paralytic stroke, but recovered and continued active work as the manager of "The Garden of Allah" until the close of the 1913 season. He had been associated with George Tyler, now of the Klaw & Erlanger offices, for ten years, principally in the management of road companies. Previously he had been with Wm. A. Brady, and for a long time served in a similar capacity with Jacob Litt and A. W. Dingwall. His first connection with the stage was as a player.

On the advice of "Diamond Jim" Brady six months ago, when Lohman's health became worse, he went to John Hopkins' Hospital, Baltimore, for treatment. The physicians could do little for him, and he had become much discouraged.

Funeral services were held 12 at the Winterbottom Undertaking Parlor, 620 Sixth Avenue, the services conducted by the Pacific Lodge of Masons. Many friends and associates and delegations from the Friars and other theatrical clubs attended.

## Clara Inge.

Clara Inge (in private life Mrs. Charles Eckels), twenty-seven years of age, formerly a favorite singer in vaudeville, died Sunday evening, Dec. 12, from the effects of poison taken earlier the same evening.

According to the police and Mr. Nicholson, superintendent of the apartment house, 305 West Forty-fifth Street, Mrs. Eckels had lived with her mother for several months. She had quarreled with her husband, Charles Eckels, who had been living further up town with her son, Buster, and had left him. A month ago she went to Chicago for a visit, and since then appeared despondent.

Two days previous to her act she became reconciled with Mr. Eckels. Sunday evening Eckels went to his wife's apartment and found her unconscious. A doctor was summoned, but too late to save her.

Lillie Hinton.—An error in this column of last week's issue stated that Lillie Hinton, a favorite stock actress of thirty years ago, died near Atlantic City, N. J., from heart failure. Miss Hinton, who never married, died in Philadelphia in 1886. Through a confusion in names in announcing the death of Miss Hinton, it developed that Ethel Lynton (Mrs. Wm. A. Wilson) had died at Ocean Heights, near Atlantic City, Dec. 2.

Stephen Phillips, poet and dramatist, died at Deal, Eng., recently, following an illness of several months. He will be remembered chiefly for his "Paolo and Francesca," which brought him fame. He was born in Somertown near Oxford, forty-eight years ago.

Joseph Meyers, chief engineer of the Grand Opera House, Cincinnati, since 1901, died Dec. 6. He was well known to many professionals and was a Knight Templar and a Shriner. Burial was at Evergreen Cemetery, Newport, Ky.

Mme. Marie Darceene, an actress of the old school, who had made thousands of German theatregoers weep and thrill in the old Germania Theatre, Third and Green Streets, died Dec. 7 in the Mary J. Drexel Home, 2100 Girard Avenue, Philadelphia, Pa. She was eighty-eight years old, and lived at the home for fifteen years. Mme. Darceene was born in Nuremberg, Germany, July 25, 1827, and came to this city in 1868. She joined the stock company which produced plays on the old Germania stage. Her repertoire consisted of more than sixty parts. Her husband was also an actor. Funeral services were held 10.

John B. Prescott, a tenor singer in the Arthur Clamage Musical Co., was instantly killed when he fell from a Westbound Great Northern passenger train at Fargo, N. D., Sunday morning, Dec. 5. The body was found under the Great Northern railway bridge over the Red River about 9 o'clock, twenty-five feet below the tracks. The company was en route to Fargo, from Wahpeton, where it was booked at the Grand Theatre. The remains were taken to the undertaking parlors of A. J. Wright & Sons, 6. Relatives of deceased were notified at Syracuse, N. Y., his home.

Ernest Goerlitz, who had advanced himself from a minor position to Impresario Conried's personal representative, died in Los Angeles, Cal., Dec. 11. When Mr. Conried retired, Goerlitz went to California and bought an orange ranch. He never regained good health, following a serious operation several years ago. A widow and two sons survive.

Frank E. Morse, a theatrical manager for thirty-two years, died Dec. 10 at the home of his brother in Meredith, N. H., aged fifty-nine years. He was business manager for Nat C. Goodwin for many years, and later manager for Catherine Ceausale, Mildred Holland, Fanny Rice, and the late Charles Hoyt.

C. H. Feint, a vaudeville actor, well known through the South and West, dropped dead at Hopdale, Mass., Dec. 2, aged fifty-five years. About two years ago he retired from the profession and bought a home in West Medway, Mass. He is survived by two children, Charles, fifteen years, and Mable, aged thirteen. Death was due to apoplexy. Interment was at West Medway.

Ethel Lynton (Mrs. Wm. A. Wilson), an actress, died at Ocean Heights, near Atlantic City, N. J., Dec. 2. Miss Lynton was for several years a popular member of the opera company at the Arch Street Opera House (now the Trocadero), in Philadelphia, Pa., then under the management of the late Harry B. Mahan.

Isabel Hauser, a pianist, well known in concert circles in this country, died, Dec. 11, at her home in the Apthorpe, at Broadway and Seventy-ninth Street, this city. She was born in Cadiz, O., and came of a musical family. She studied in Germany, and had been playing in this country for about fifteen years.

Annie L. Walker, a well known soprano concert singer and church soloist, died Dec. 11 at her home, 263 Quincy Street, Brooklyn, N. Y., from pneumonia. Miss Walker was born in the Eastern district of Brooklyn forty-eight years ago, and made her first appearance at twelve years of age in Haverly's juvenile "Pinafore" company. In this city, later she entered concert work. She was soprano soloist of St. Matthew's Protestant Episcopal Church, and formerly, for fifteen years, of the First Presbyterian Church, and also sang in the Simpson Methodist Episcopal Church and in the Church of the Good Tidings. She was a member of the Brooklyn Academy of Musical Art.

Albert Romanelli, an acrobat, had his neck broken while practicing a difficult tumbling act in the White Rats' Clubhouse on Friday night, Dec. 10. He died at the Polyclinic Hospital 12. He and his partner, Thomas Gordon, were known as the Gordon Twins.

## NOTES.

"CHIN CHIN" is in its last week at the Globe Theatre, New York.

BUTLER DAVENPORT will give a series of readings of his plays, "The Comforts of Ignorance," "The New Spirit" and "The Doubter's Faith," Dec. 16, 30 and Jan. 6, in the Bramhall Playhouse.

THE ASSOCIATED FILM SALES CORP., of Wilmington, Del., was incorporated Dec. 11, at Albany, N. Y., for \$1,000,000. Arthur Bard is its representative.

THE ART DRAMA PLAYERS presented Ibsen's "Ghosts" Dec. 13, in the auditorium of the Educational Alliance, as the first of their series of standard plays. Mme. Barasescu portrayed the principal role, supported by Thomas Mitchell, Raoul King, Roland Young and Eleanor Nord.

EMMY DESTINY will return to the Metropolitan Opera Co., appearing Dec. 30, as Elsa, in "Lohengrin."

MARY and DORIS EATON, who appear as Tytyl and Mytyl in "The Blue Bird," which opened a week's engagement at the Manhattan Opera House, Dec. 13, signed a contract, last week, by which they will be starred in a Drury Lane extravaganza, in London, following the close of the Manhattan engagement.

THE benefit performance of "Lord Dundreary," which will take place at the Booth Theatre, Friday, Dec. 17, for the purpose of raising funds for the British War Relief Fund, will be preceded by a one act play called "A Nocturne," by Anthony P. Wharton, in which Hildae Wright, Blanche Yurka, Theodor Von Eltz, Kate Carlyon and Norman Trevor will appear.

THE NEW STRAND THEATRE opened at Aurora, Ill., matinee Dec. 12, with a fine program. The Triangle play, "The Lamb," was presented, with Douglas Fairbanks and Scena Owens in the leading parts. One of the big features of the Strand is the large orchestra, conducted by Mrs. Edward Toepe. A chapel pipe organ has also been installed. The new screen is of satin fibre, which Manager Rubens says is the very latest thing in photoplays, and that the people of Aurora and vicinity will be treated to many new and novel ideas at the Strand.

RUPERT HARVEY, who is playing Morris Jaeger, the labor agitator, in "The Weavers," at the Garden Theatre, is to appear in a special production of a new play, called "Copy," during January.

SYLVIA STORY closed with the Record Breakers at the Howard, Boston.

FRANCIS X. HENNESSEY, Scotch piper with Johnny J. Jones' Exposition Shows, was a CLIPPER caller, and wishes to extend his thanks to Mr. Jones for the kind treatment accorded him while with his show.

RICHARD LLOYD opens Dec. 15 as leading man with the Westfield Players at the Cherokee Theatre, St. Louis, Mo.

## BURLESQUE NOTES.

FRED STRAUSS has exchanged berths with S. Driesen.

"RABBIT" MARANVILLE, shortstop of the Boston Nationals, gave his monologue as an extra attraction with the Girls from Joyland at the Gilmore, Springfield, Mass., Friday evening, Dec. 10.

LILLIAN KIRBY joined the Social Maids, playing at Providence, R. I., last week, after a stay at her home at Milford, Mass.

B. F. BRENNAN, a well known booking agent in New Orleans, La., was married last week to Anna Lindler, of the chorus at the Dauphine Theatre, that city.

ELLA REID GILBERT (Mrs. Jack Reid) is showing improvement at St. Vincent's Hospital, New York, where she has been confined for the past ten days.



## STOCK NEWS

(Continued from page 4.)

## FROM SANGER &amp; JORDAN.

"THE YELLOW TICKET" is being used for three days in Aurora, Ill., and three days in Elgin, Ill., by the Sherman Stock Co., week ending Dec. 18.

"READY MONEY" will be used very shortly at the Broadway, Butte, Mont.; American, Spokane, and Empress, Salt Lake City. All these houses are under the management of Thomas Wilkes.

"BREWSTER'S MILLIONS" is offered at the Mozart, Elmira, N. Y., week ending Dec. 18, under the management of M. D. Gibson.

"VIA WIRELESS" is underlined for early production at the Academy of Music, Halifax, N. S., under the management of J. F. O'Connell.

"THE BIG IDEA" is the attraction at the Temple, Hamilton, Ont., Can., week ending Dec. 18, under the management of Clark Browne.

"MARRIAGE MONEY" is the attraction at the Faltor Opera House, Lancaster, Pa., week ending Dec. 18, under the management of Ed. Guzman.

"FORTY-FIVE MINUTES FROM BROADWAY" is being produced week ending Dec. 18, at the Garden Theatre, Kansas City, Mo., under the management of Dubinsky Brothers.

"INNOCENT" and "THE RULES OF THREE" are in active rehearsal at the Burbank Theatre, Los Angeles, Cal. This company has just finished a very successful week with "The Master Mind," "Detective Sparks" and "The Misleading Lady."

"DAMAGED GOODS" is underlined for production at the Hudson, Schenectady, N. Y.; Opera House, Lowell, Mass., and His Majesty's, Montreal, Can.

"HAFFLES" is the offering, week ending Dec. 18, at the Medford Theatre, Medford, Mass.

"READY MONEY" is Nathan Appell's Christmas week's selection for the Auditorium, Malden, Mass.

"THE SPOILERS," "A TEMPERANCE TOWN" and "A MIDNIGHT BELL" will be used very shortly at the Baker Theatre, Portland, Ore., under the management of Geo. L. Baker. This company has just finished a very successful week with "The Barrier" and "The Silver Horde."

"MADAME SHERRY" is the musical play selected by Nathan Appell for the Somerville Theatre, Somerville, Mass., production taking place very shortly.

"THE BLINDNESS OF VIRTUE" will be the offering at the Princess, Sioux City, Ia., week ending Dec. 18, under the management of Morgan Wallace.

"The Man from Mexico" has just finished an excellent week's business at this house.

"Two Big Brown Eyes," by Lee Morrison, is being produced for the first time on any stage at Proctor's Park Place Theatre, Newark, N. J., week of Dec. 18.

"FIVE NIGHTS," dramatized by Lee Morrison, is being used at the Hudson Theatre, Union Hill, N. J., week ending Dec. 18. This dramatization is made from the novel by Victoria Cross. Other plays in preparation at this theatre are "Alias Jimmy Valentine," "The Still Alarm," "Old Heidelberg" and "Blue Jeans."

DENNIS HARRIS, representing Harry Davis, of Pittsburgh, Pa., now in New York, is selecting plays and players for his new stock company, which will open shortly at one of the Harry Davis theatres.

"THE ESCAPE" is in active rehearsal at Keith Bronx Theatre, New York City, under the management of R. J. Janette. This company has just finished a very successful week with "Our Children."

"DISRAELI" will be produced very shortly by John Craig, at the Castle Square Theatre, Boston, Mass., where it will no doubt run more than one week.

## FROM AMERICAN PLAY CO., Inc.

OUT IN Sioux City that mystery farce, "Seven Keys to Baldpate," is to be the Christmas week attraction for Morgan Wallace, at the Princess Theatre.

JAMES THATCHER will provide thrills and romance galore for the patrons of his Washington house, when "Under Cover" goes on his stage for Christmas week.

The next two attractions for O. L. Oliver, at the playhouse of his name in South Bend, will be "Fine Feathers," the Eugene Walter drama, and Edgar Selwyn's farce, "Nearly Married."

NEIL HARPER, who is the Poll manager in Hartford, is also announcing "Fine Feathers" for an early date. Mr. Harper took advantage of the low rate for booking this play previous to Jan. 1, as announced in the new magazine, *The Show Shop*.

HAYDN KLARK will produce "Kick In" in Sydney, N. S., during the coming month. This will be the first showing of the Mack play in that locality.

FOLLOWING the enormous success of "Kick In" at the Alcazar, in Frisco, the Wigwam Theatre will also produce this drama for a run, and the advance sale surpasses any other play announced this season. "Kick In" ran to capacity for three weeks at the other house, and the success there will doubtless be equalled at the Wigwam.

"THAT MONEY CAN'T BUY," the new George Broadhurst play, is also to be an early attraction at the Wigwam, on the Coast.

**WANTED GOOD TOM PEOPLE.** For Reap & Mark's Uncle Tom's Cabin Co. Man for Tom, to double Harris; Man for Phineas, to double Legree; Woman for Eliza, to double Ophelia, with child for Eva; Small Woman for Topsy, one playing piano preferred. The Dunns, Vera Leard, Miss Roselle write. Address WM. REAP, Mgr., Cobourg, Ontario, Canada.

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## CLIPPER BUSINESS INDEX

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## STOCKLETS.

THE BILLY BRYANT STOCK CO. is meeting with big success through Kentucky. Joe D. Reed and wife recently joined the company, making their second season with this attraction.

FREDERIC CLAYTON is located at the Lyric, Bridgeport, Conn.

HARRY F. PARKER, who has disposed of his interest in the Parker Comedy Co., has organized the Harry Parker Stock Co., which will take the road shortly.

JOSEPH LAWRENCE did a splendid piece of character work as Father Kelly, in "The Rosary," last week, at the Hudson Theatre, Union Hill, N. J.

IT'S YOUR LOSS if you didn't happen to catch Mildred Florence at the Hudson, Union Hill, last week, playing the pretty Irish colleen.

AUBREY BOSWORTH, of the Hudson Players, Union Hill, N. J., denies that he is a rich actor. Mr. Bosworth declares he cannot even afford a Ford.

IT WAS with deep regret that Dudley Ayres, of the Grand Opera House, Brooklyn, learned that he was not to take a fall out of Archibald Carlyle.

EDITH SPENCER, of the Wadsworth Players, New York, is proving her worth in a varied round of characters.

RICHARD OGDEN, leading man of the Wadsworth Players, New York, seems to be filling the bill nicely according to all reports.

ENID MAY JACKSON of the Grand Opera House Players, Brooklyn, died twice a day all last week in "The Typhoon."

THE "ST. LOUIS SENSATION," M. J. G. Briggs, Grand Opera House, Brooklyn.

CLARA MACKIN has returned from a visit to Chicago to resume her place with the Grand Opera House Players, Brooklyn.

CHARLES EICHMANN, Lolita Howard and Ray Untler are recent additions to the Jane O'Roark Players, at the Empress, San Diego, Cal.

THE W. S. HARKINS PLAYERS will open a two weeks' engagement at the Opera House, St. John, Can., on Christmas Day.

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## OUT OF TOWN NEWS

## LONDON LETTER

## WASHINGTON.

**DELASCO** (L. Stoddard Taylor, mgr.)—This house was dark Dec. 6, and on 7 David Delasco presented his new play, "Van der Decken," with David Warfield as the star. It was the premiere of the play, which was finely produced and well received. The star and company gave an excellent performance. Large audiences were the rule. "On the Battlefields of France," motion pictures 12-15. Boston Grand Opera Co., with Pavlova 16-18.

**NATIONAL** (Wm. H. Rapley, mgr.)—"Watch Your Step," with Mrs. Vernon Castle, Frank Tinny, Harry Kelly, Bernard Granville, Elizabeth Brice and others, drew good business week of 6. Maude Adams, "The Little Minister," and "What Every Woman Knows" week of 13. Philadelphia Orchestra 14, matinee. Paderewski 17, matinee.

**B. F. KEITH'S** (Roland S. Robbins, mgr.)—Bill week of 13: George MacFarlane, the Henry Bellitt Bijou Grand Opera company, in "The New Producer," Violet Dale, Fred Hallen and Mollie Fuller, Lulu McConnell and Grant Simpson, Maria Lo's Porcelains, Haydn, Borden and Haydn, Five Belmonts, Pathe News Pictorials. Sunday concerts do capacity.

**LOEW'S COLUMBIA**—Business continues good. Marguerite Clark, in "Wildflower," and Lou-Tellegen, in "The Unknown," divide the week of 13.

**POLI'S** (J. W. Cone, mgr.)—"Julius Caesar" was given a fine production by the Popular Players week of 6. R. D. MacLean, as Brutus, was excellent. Mark Kent made a capital Cassius. A. H. Van Buren was a very fine Marc Antony. I. Hammond Daily made an excellent Caesar. Florence Rittenhouse did splendid work. Peggy Cameron and Miss Starr were good, and the rest of the cast helped to give what proved to be one of the best stock performances seen for some time. Much credit is due Director Harry Andrews and his assistant, Cecil Bowser. That Roman mob (by the "College Boys") was well drilled. Good business ruled. "Too Many Cooks" week of 13. "Mainzeffe" next.

**CASINO** (Fred W. Falkner, mgr.)—"A Little Girl in a Big City," with Beatrice Loring in the title role, drew good business week of 6. "Uncle Tom's Cabin" week of 13.

**COSMOS** (A. Julian Brylawski, mgr.)—Bill 13-15: The Symphonic Sextette, Ethel Mae Hall and company, Mason and Fagan, Ray Wilbur, Rowles and Gilman, Leonard and Louie, Hearst-Selig Weekly. Special attractions, matinees only, Poe's "The Raven." Sunday concerts do capacity.

**GAYETY** (Harry O. Jarboe, mgr.)—The Million Dollar Dolls, with Lew Hilton and Lester Allen with a good chorus, gave a performance that pleased. Good business week of 6. Maids of America 13. Dave Marion and his new show next. Sunday concerts, well featured, do well.

## NOTES.

News reaches Washington that S. Z. Poli has secured the Academy of Music, Baltimore. This will be good news for Baltimore, for it means the return of the Poli Players, and will give General Manager James Thatcher another stopping-off place en route.

FOR THE benefit of Niles, Mich., and to inform those living there, Manager Fred G. Berger is as lively as ever, but instead of giving all of his attention to the Columbia Players he is paying special attention to a cold.

AT THE final curtain in "Julius Caesar," Poli's Saturday, Dec. 11, R. D. MacLean and Mark Kent made their exit, much to the regret of the patrons. True Mr. MacLean was only engaged for the week of "Julius Caesar," yet he has host of friends here, and is always sure of a warm welcome when he comes back. But it was the exit of Mark Kent, the sterling actor and ever popular player, and the patrons will miss him.

**POPULAR FRANK SCHMID**, Poli's treasurer, has added another face to his box office force, and Howard Thomas and Eddie Talbert will now assist in placing the patrons.

**GENERAL MANAGER THATCHER** made his usual flying visit.

**Portland, Me.**—Jefferson (M. J. Garrity, mgr.) the house is dark for a short period during renovations. It will re-open Christmas with a seven day engagement of "Experience."

**KEITH'S** (Harry E. Smith, mgr.)—Vaudeville 13-18: Morrissey and Hackett, Roxy La Rocca, Moran and Weiser, Toyo Japanese Troupe, Grey and Klunker, Willard Simms and company, the Ramedell Duo, and Pathe Weekly.

**NEW PORTLAND** (M. C. Blumenberg, mgr.)—Vaudeville and motion pictures. Bill 13-15: Al Harvey, Mello and his dogs, Hoey and Bellew, Marshall and Chevalier, and Duquesne Comedy Four. Bill 16-18: "The Fashion Girls," Wallace Gould, Beatrice Turner, Cardo and Noll, and Moore and Jenkins.

**GREELY'S** (James W. Greely, mgr.)—Vaudeville and motion pictures. Bill 13-15: Billy Hall and company, Billy Newton and Mexican Herman and daughter. Bill 16-18: Billy Hall and company, Charley Lane, and the Youngers.

**STRAND, EMPIRE and CASCO**, motion pictures only.

**THOMAS E. McLAUGHIN**, who has been business manager of the Portland daily and Sunday Press, and formerly with The Boston Post, has resigned to become manager of the Empire Theatre here.

**WILL C. MACFARLANE**, assisted by Grace Bonner Williams, soprano, will appear in the municipal organ concert at City Hall, 16.

**Battle Creek, Mich.**—Post (H. P. Hill, mgr.)—"The Law of the Land" Dec. 19, San Carlo Opera Co. in "Aida" and "Faust," 26, 27.

**Bijou** (E. J. Latimore, mgr.)—Bill 12-15: "The Haberdashery," Harry Jolson, Tom Davies and company, Clinton and Rooney, and St. Julians. Bill 16-18: "Suffragette Girls," Senator Francis Murphy, Gordon Edrid and company, Subers and Keefe, and the De Lasso Brothers.

## HENRY GEORGE HIBBERT, SPECIAL CORRESPONDENT.

Clipper Bureau, 5 South Square, Gray's Inn.

Dec. 4.

Oswald Stoll has provided the theatrical world with a sensation. To all appearances he has secured control of the London Alhambra. At the time of writing there are some technical details to be arranged, but Stoll is not the man to have taken many chances ere he reveals a scheme, and I should say that he has got the Alhambra all right. Alfred Butt must have been crazy with rage and disappointment, for he left London with the absolute certainty in his mind that the scheme he had been working on for many months was perfect, and acceptable to all the parties. He reaches London to find that the Alhambra, for which he had gone so far as to nominate a business manager and make important engagements, has slipped through his fingers just as he was about to close them tight. His friends declared, up to a few hours ago, that he would still manage to make good. We must wait and see. The Alhambra belongs to a joint stock corporation, formed fifty years ago, the first of its kind in fact, contemplating the operation of a music hall. It has had extraordinary vicissitudes, and for a long time has been operated at a loss, although the stockholders have always had the satisfaction that the real estate value of their property is immense. A very large amount of the stock is in the hands of one man, Concannon by name, who got cold feet, and determined to break up the present combination. It was understood that he was transferring his stock and its controlling power to Butt and his friends. Instead, he seems to be transferring it to Stoll and his party. As I write it is a very pretty situation.

A fine old actress has just passed away, on the verge of ninety—Mrs. Henry Leigh. She was the mother of W. H. Denny, whom you well know, and who died recently, at the age of sixty-two. After years of experience in the provinces Mrs. Leigh got her first London engagement nearly fifty years ago, with John Hollingshead, who had just opened the Gaiety, and she was a member of his company for many years, playing in Gilbert's first burlesque, "Thespis; or, the Gods Grown Old," and in comedy and farce. Thereafter, she joined Barrett, at the Princess, and played the comic old women in all his big productions of melodrama. Later on she went to the Gaiety to take up the same line of business. She had long lived in retirement, a dear old lady, much beloved. She left "Bill" Denny's death greatly.

At the London Coliseum, Oswald Stoll finds himself thrown more and more on to spectacular productions and sketches. It is reckoned that the war has depleted the stage of ninety per cent of the big "dumb shows." This week he has put up a fine piece of impressionistic stage work, called "Russia; 1915." It is a dim picture of a Russian village, with the rumble of war, and conflagration in the background, the peasants now singing mournful prayers, now engaging in wild dances of joy, all beautifully managed by T. C. Fairbairn, with the aid of brilliant Russian artists and real Cosacks, who are to be sent over in relays from the seat of war to employ their leave at the London Coliseum. Tcharkowsky's "1812" is cleverly managed by Alfred Dove, the Coliseum maestro, for a musical accompaniment.

B. Macdonald Hastings, whose stage work, notably "The New Sin" has been of so somber a character, has furnished Charles Hawtrey with a delightful bit of fooling, called "Q," which was done at the London Coliseum with much success on Monday night. "Q" is the code name of a spirit employed effectively in an impudently plausible aristocrat—this, of course, is Hawtrey's role, which he plays to admiration. Being in desperate need of £250, he represents to his neighbor, a government official of ample means, with a craze for spiritualism, that Q has demanded the remission of that amount to the shades. Hawtrey's glib use of spiritualistic jargon, the mischievous intervention of a woman, the eager credulity of their dupe, lead through a number of entertaining situations to a capital denouement.

A most romantic case was dealt with in the courts the other day. A lady, whose name was given as Mary Patricia Smith, was accorded the considerable estate of a brave officer, shot in the war after distinguished service, his mother, an aristocratic lady, freely consenting. It was known that he had made a simple will leaving his money to Mrs. Smith, but it was on his body when he fell. Mrs. Smith, it transpired, is the wife of an American actor, but for some time had lived with Lieut. Mulock. They were tenderly attached to each other, as the evidence proved, and when Lieut. Mulock went to the front it was with the understanding that Mrs. Smith should proceed to America and procure a divorce, so they might marry when the war was over.

It is generally allowed that while the public is disgusted with much of the stuff exploited on the vaudeville stage to-day as "revue," it is equally indisposed to return to the old program of one soloist following another on the naked stage. So Wilkie Bard is held to have done a very clever thing in having acclured the old extravaganza, "The Whirl of the Town," which Gus Sobhle has shaped up for him in such a way that it really forms a background for half a dozen of Bard's best impersonations—a ridiculous Cupid, a matrimonial agent, an old "buck" around town, a theatre cleaner. So the public gets a favorite performer and also the full vivid stage which it has come to regard as essential. Bard opened at the Palladium for three weeks on Monday, and then does a road tour of thirty weeks.

An order has been made by the courts for payment out of the monies of Hans Lowenfeld of £7,500, rent due on the Prince of Wales' Theatre to the executors of the late Edgar Bruce. Lowenfeld is now in Switzerland, and pleaded that

being an alien enemy he is not liable, but the court scolded the plea, believing no doubt that Lowenfeld's English family is well fixed. His career is remarkable. Of Polish origin, he is Hungarian in legal nationality. He lived here for years, made a fortune as a bucket shop keeper, and speculated largely in theatres. His present wife and his family are English all right. Lowenfeld, who had queer ways, left England some time before the war. His theatres were sub-leased, and sub-leased again, and the rent liabilities on them have given rise to much surmise. Lederer was one of Lowenfeld's successors at the Prince of Wales.

Frank Allen, of the Moss Empires, has had a sharp attack of illness, but is about again.

It has been decided by the members of the "Tina" company, at the Adelphi, to levy a regular war tax on themselves, for the sick and wounded. Their first two weeks yielded £250.

Mrs. John Wood's granddaughter Molly Wood, was a prize winner at the recent examination of the School of Dramatic Art.

Sir Sydney Lee has just issued a revised, indeed a practically re-written edition of his "Life of Shakespeare."

Cyril Clensy, the mimic, has been condemned to pay \$500 damages to David Bliss, who had engaged him to appear in a revue. Clensy did not attend the first performance, and had to be hastily replaced by an understudy.

A performance of Evreinoff's play, "The Theatre of the Soul," was promised at the Alhambra, "Russia's Day," and when it was not given a sensational story got around that the censor had forbidden it.

The censor was just Andre Chariot the Alhambra manager, who, as the very last minute, when the actors and actresses were made up, decided that

"The Theatre of the Soul" was too gruesome for a charity performance and forbade it, to the great chagrin of Edith Craig and her friends. The newspaper men who sought to work it up were evidently ignorant of the fact that "The Theatre of the Soul" had been played in town. It has been played again since the Alhambra contretemps.

Herbert Jay, Isabel Jay's brother, and consequently Frank Curzon's brother-in-law, has long acted as that gentleman's man of business. But he has now taken over the Vaudeville on his own account, and will there produce "Tiger's Cub," a romance of Alaska, when "Klick In" ceases to attract.

Horace Annesley Bachel is the busy man. He has a play accepted by Alexander, and another just accepted by Frederick Harrison, who will produce it in succession to "Quinney's."

Increased railway fares, due to the war, are the new terror of vaudeville artists.

Little Tick is playing in pantomime this Christmas—the first time these fourteen years. "Sinbad," at the Court Theatre, Liverpool, in his attraction.

Grock, the humorous clown, will replace Lupino Lane in the Empire revue when that worthy goes to Bristol for pantomime.

C. H. Bovill, so long the Empire house author, is now at the London Pavilion in that capacity. He is preparing a new revue for production immediately after Christmas.

Terry and Lambert are on their way to Australia. They are due in town again in January, 1916.

Frank Van Hoven, called into the Alhambra, revue as a stop gap, made such a hit that he was promptly engaged for three months.

A. F. Ross, general manager of the African Theatre Trust, is in town.

John Glendenning utters a protest against the low temperature at which English theatres are kept—not the dressing rooms, which are apt to be well warmed, but the auditorium which is neglected. "Such a state of things," he says, "would never be tolerated in the smallest town in America."

E. G. Pelton, who claimed that the Ray Bros. revue, "Some Splash," was an infringement of his revue, "Splash Me," has got judgment in respect of one scene only, which Ray Bros. must now delete from their show.

Albert De Courville offered a prize of \$125 for a good title for his new Hippodrome revue. He says 25,000 suggestions rained into his office right away.

After one hundred performances, Pinero's "Big Drum" is withdrawn from the St. James' Theatre to-night. On Monday Mattheson Lang will revive "The Merchant of Venice" for a short season. On New Year's Day Alexander returns to produce "The Bunker" by Mrs. Clifford Mills, and Lang takes up his tenancy of the Strand.

"Push and Go" ends its season at the London Hippodrome to-night. De Courville claims that it has been seen by half a million people.

Phyllis Dare told a newspaper correspondent that she may marry quite soon.

Ethel Levey has quitted the Empire revue, saying she is in need of a holiday. This relieves them of an immense salary, too. Gaby Deslys has cleared out of the Garrick Theatre and skipped to Paris. So said she found London too cold, especially while she is working this "no stockings during the war" business.

De Courville has issued a statement that the new Hippodrome revue will use a hundred pretty chorus girls, "very few of the old chorus being retained." The "old" girls are out with clubs.

**MERIT FILM CORPORATION**, moving picture exchange, theatres, amusement places, was incorporated at Albany, Dec. 9. \$5,000. S. B. Jettison, B. Benjamin Schiff, S. H. Kugel, 1,754 Union St., Brooklyn.



## MOTION PICTURES

PAULINE FREDERICK is delighted at the prospect of changing from the Egyptian atmosphere of "Bella Donna" to the regular calm and collected American atmosphere of "Lydia Gilmore," which will be the next photoplay in which the Famous Players star will appear. Many were the trials which Miss Frederick encountered in making up for the adventuress who gradually comes under the influence of Egypt, but she is looking forward to comparative comfort in the next role.

BECKY BRUCE, who plays the part of Catherine Fulron in Augustus Thomas' successful stage play, "The Other Girl," which is being produced by the Rayer Film Corporation, has a scene in which she is supposed to kick the lower glass panel out of a door in her efforts to escape from the room. Her first attempts to break the glass partition through were not successful. Her next effort, however, shattered the glass to pieces. Miss Bruce put considerably more force behind the kick than she intended with the result that her foot went clean through the glass. One of the large falling pieces landed on top of her foot, cutting it.

The scene in which this happened was rather lengthy, and Miss Bruce did not speak of her injuries, but heroically worked until the scene was completed before she remarked about it. It was then noticed that her foot was bleeding badly, and medical aid was immediately summoned. The doctor examined the wound carefully for any small particles of glass that might have lodged in the cut. The injury was treated and the foot carefully bandaged. Miss Bruce, however, refused to be inactive, and remained at the studio.

AFTER THREE days' futile efforts to photograph some "close-ups" of a running fox, Ford Sterling, who is directing a Keystone comedy embodying a hunt, conceived the idea of offering twenty-five dollars to any Keystone cameraman who would bring him twenty-five feet of acceptable film showing the escaping fox. For nearly a week, any one of the eight cameramen in the employ of the company could be found in a small forest near the studios, spending their spare time trying to photograph the elusive renard. In spite of the rouses and coaxings of numerous animal experts, assistants and property boys, the small animal would run in every direction but in front of the camera. The money finally went to Kenneth MacLean, the cameraman for Sterling's company. He mounted his camera low on the running board of an automobile, and by releasing the fox and then speeding alongside of it in the automobile, he was able to secure some exceptional film.

JAMES CRUZE was "cracked out" by Murphy, of Murphy's Comedians, at one of the latter's productions one night recently in Palo Alto. The play was "Lena Rivers," and "Si," meditating on the disposition of imaginary wealth, decided "When I get rich like one of these here motion picture players I'm going to get me a yacht and go Cruising around." It was an accidental introduction of Mr. Cruze to the college town, and one that turned applause and attention from the stage to the Cruze box and called forth a short speech from the picture star.

WITH a pedigree representing fourteen years on the legitimate stage, ten of which were spent in musical comedy, Harry Gribbon, the Keystone "comedy heavy," is convinced that he is well prepared to do some excellent work in the picture line. In the early part of this year he was playing parts made famous by Raymond Hitchcock in the "Red Widow" and "The Man Who Owns Broadway," at one of the Morosco theatres in Los Angeles.

Tiring of the stage he decided to try his hand at moving pictures, and spent six weeks at the Keystone studio, after which he entered the employ of another film company, only to return to the former after a few months' absence. His work as the polished cutie of Fred Mace's wife, in "A Janitor's Wife's Temptation," a recent Triangle-Keystone release, bears evidence of his ability to extract comedy even out of the unpopular character of a villain and home wrecker.

At present he is working in a similar part in a picture featuring Sam Bernard, entitled "The Great Pearl Tangle," which will be released shortly.

THE LITTLE LOVE BUG has been scratching around again, and this time it has joined up forces with little "Babe" Cupid and directed the darts Lubinward, where the most unsuspected man of the plant, Daniel Ellis, the scenario editor, is the "victim." Daniel has succumbed to the wiles and charms of a fair one, and slyly so, too, for on Wednesday, Dec. 1, taking with him a grim determination to end the lonesomeness of life, and with a little shining band of gold safely tucked away in the lower left hand corner of the right side waistcoat pocket, he led pretty Anna C. Duffy, a charming daughter of "William Penn," to Baltimore, Md., where they pledged to one another to "Love, Honor and Obey."

Daniel Ellis has played a prominent part in the reconstruction of the newer Lubin Company, and it is due in no small measure to his prolific pen that the standard of merit in the recent releases has been set. Mr. Ellis first began his career as a scenario writer free lance, during which time his name was attached to many of the Biograph releases. His duties as scenario editor of the Lubin Company began Aug. 10, 1915, and since that date with his corps of assistants he has read no less than one thousand submitted scripts each week, in addition to his writings of original matter. The majority of the D. L. Don-Lubin comedies are from his stories, as well as a number of adaptations from plays and novel which are soon to appear

in Lubin releases. Perhaps foremost of Mr. Ellis' dramatic writings are "Madame Coquette" and "The Incompetent."

In "My Lady Inco," which was written especially for her, Hazel Dawn plays a character different from any she has previously interpreted on the screen. It is a big comedy with a big thrill, in which she plays a detective role, masquerading as a baroness in high society. But the crooks whom she is trailing become suspicious of her, and one of them appears at the house in which she is a guest, proclaiming himself as the husband of the baroness.

Then there follows a battle of wits between the two, each one trying to disclose the real identity of the other without revealing his own assumed character. Abounding in comic and thrilling situations, "My Lady Inco" is by far the most interesting photoplay in which Miss Dawn has appeared thus far.

With a display of stellar talent that includes

Mary Pickford, Pauline Frederick, Marguerite Clark and Hazel Dawn in its releases for a single month, the Famous Players maintain the high standard which they established three years ago, when they became the pioneer producers of feature photoplays with distinguished stars in the leading roles.

GERALDINE FARRAR's second photoplay appearance as a Paramount picture star will be the second release of the Paramount program for the month of January, according to a statement issued this week from the New York office of the big company. It is entitled "Temptation," and, like "Carmen," was produced by the Lasky Feature Play Company, under the direction of Cecil B. De Mille.

The original scenario is from the facile pen of Hector Turnbull, formerly dramatic critic of The New York Tribune and now a member of the Lasky literary staff at Hollywood, Cal., where 10,000 people are employed making drama and comedy by the foot.

# DON'T OVERLOOK THE CLIPPER'S CHRISTMAS NUMBER



## JACK MORGAN'S AD. CAUSES NEAR RIOT.

In reply to Jack Morgan's ad. in last week's edition of *The Clipper*, there were so many applicants to fill the vacancies that the management of the Knickerbocker Hotel were compelled to turn them away by saying Mr. Rettick, the manager, was not in the hotel.

The ad. placed by Carl Rettick requested applicants desiring a private interview to call on him at the Knickerbocker Hotel between the hours of 9 and 12, Friday and Saturday mornings. Messrs. Rettick and Morgan arrived on the Clyde line at 8 A. M., and upon their arrival at the hotel the lobby and corridors were crowded with actors waiting to see them. They started in immediately to interview applicants until, in an hour's time, the crowd became so dense the management of the Knickerbocker feared it would be necessary to call out the police reserves, and in consequence informed Mr. Rettick some steps should be taken to relieve the congestion. Upon this information Mr. Rettick hurried over to the Longacre Building and the Fitzgerald Building trying to secure a temporary office to handle the crowd, but found it impossible to secure suitable quarters. As a result there was nothing left to do but for the clerks at the hotel to inform the people Mr. Rettick was not in.

All day long, letters, telegrams and telephone calls poured in, and Mr. Rettick's room looked like a full-fledged downtown booking agency.

The re-organization of the company is now in progress, and rehearsals will commence Thursday; show opening Christmas Day. Owing to the large number of high class people available in New York just at this time, and secured by Messrs. Rettick & Morgan, will no doubt make it the strongest combination of stock actors put together in New York in a long time.

The show is headed by Jack Morgan, under the direction of T. J. Wise and Carl F. Rettick, and managed by Mr. Rettick. That it will prove a sensation goes without saying, and no doubt much will be heard of the Morgan Co., which is now negotiating for a prominent New York City theatre.

## FORBES-ROBERTSON TO MAKE LAST AMERICAN APPEARANCE AT HARVARD UNIVERSITY.

Sir Johnston Forbes-Robertson, the foremost English-speaking actor, will make his last appearance on the American stage in Sander's Theatre, Harvard University, on Monday night, April 24. The president of the university and the chairman of the department of English have formally invited Sir Johnston to present "Hamlet" on the old Elizabethan stage of that theatre to celebrate the three hundredth anniversary of the death of Shakespeare and to mark the final appearance in this country of the distinguished English actor.

It was on the occasion of Forbes-Robertson's visit to America in 1902, when he first produced "Hamlet" in this country, that he was invited to act this tragedy at Harvard, and it is fitting that his final appearance on the American stage should be made at Sander's Theatre, a replica of the famous old Globe Theatre, London, in the role.

It has been arranged that after all expenses have been paid the surplus accruing from the performance shall go to some charity to be chosen by Sir Johnston, and as the actor is intensely interested in several English relief funds, it is probable that he will select one of these. At present Forbes-Robertson is appearing in the South and Southwest, and his tour embraces only those cities he has not said farewell to. His final London appearance was made in "Hamlet" at the Drury Lane Theatre Royal, on June 6, 1912, and last appearance in New York at the Manhattan Opera House, on Jan. 26, 1913. His performance of "Hamlet" at Harvard will mark his positively farewell appearance on the American stage.

## "KATINKA" OPENS AT FORTY-FOURTH STREET THEATRE.

Arthur Hammerstein's "Katinka" will have its metropolitan premiere at the Forty-fourth Street Theatre on Thursday evening, Dec. 23.

This new musical play by Friml and Hanerbach, is in three acts, and requires a cast of one hundred people. Adele Rowland, May Naudain, Franklin Ardell, A. Robbins and Samuel Ash will sing the leading role. The list of principals also includes: Nina Napier, Norma Mendoza, Count Grimaldi, Edward Durand, Albert Sackett, Wm. J. McCarthy and Edith Decker. May Thompson and Edmund Makallif will be seen in dance numbers. A specially selected chorus of seventy will also be heard.

## LAURETTE TAYLOR UNDER KNIFE.

Laurette Taylor, who was ill when she landed in New York, Dec. 8, after her voyage here from London, was operated on for abscess, 6, in her apartment at the St. Regis. The operation was performed by Dr. Oscar M. Leiser, and while Miss Taylor's condition is not serious, it will be several days before she is able to leave her apartment.

It is rumored that Oliver Morosco, under whose direction Miss Taylor first appeared in "Peg o' My Heart," intended to bring suit to prevent her going under the management of George C. Tyler and Klaw & Erlanger. At Mr. Morosco's office it was said the manager's contract with the star was in the hands of his lawyers for analysis.

## PRINCESS' TREASURER WEDS.

Harold McMahon, late of the Boston United Booking Office, and now treasurer of the Princess Theatre, New York, was married last week to Grace M. Wholey, a non-professional of Boston.

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## HAVANA NEWS.

HAVANA, Dec. 6.

Tourists are arriving, horses ditto, and everything points to a most active and gay season, with the racing meet as the principal attraction. Workmen and trainers are making Oriental Park, at Marianao, a busy scene, getting everything in readiness for the opening of the Cuban racing season, Dec. 16.

Theatres here count for little at the present moment. "Movies" still hold in the Fornos, Maxim, Prado, etc., while the Camposamor presents a repertoire of Spanish operettas as a change of diet. At the National, Dec. 8, Carl Jörn, of Metropolitan fame, will offer the first musical treat of the season.

New hotels and cafes, sufficiently far-sighted to want a share of the tourists' money, are opening every day. The new Oriental Hotel, at the race track, was formally opened Dec. 1, and is the headquarters for many owners of prominent entries and others connected with the sport. At the Miramar Hotel, Chester Hemmer and Virginia Curtis, recent arrivals, made their debut in new dancer, Saturday, 4, and are attracting gay crowds nightly.

However, if Cuba offered no other object of interest to keep her inhabitants on the qui vive, the Government Lottery every ten days would do the trick. There are three capital prizes of \$100,000, \$30,000 and \$10,000, with five prizes of \$1,000 each, more of \$200 and still more of \$100. Each ticket is made up of one hundred fractions, and sold complete or in part. Thus, one ticket may be split among many. Street vendors of all ages, cigar stands, etc., all sell tickets. They vary in color for every drawing, offering further attraction to those of the artistic as well as the gambling instinct. Lottery tickets are a staple article, finding a big market. Everybody buys with hard cash and exulted hopes. A few win and are happy. The thousands disappointed are resigned for a few days till hope is re-inspired by the purchase of tickets for the next drawing. Many swear "never again," but few resist. Many raise a diabolical in the lottery, while secretly taking a chance at every drawing. If they win, doubtless they keep it under cover, to avoid paying debts, perhaps. Who knows? At any rate, rich and poor alike take the chance, though it may be but one in a thousand or ten thousand. Sure, and it's a great gamble, but—I haven't won yet! Christmas Greetings! **FRANCES AGNEW.**

## AL. G. FIELD NOT SERIOUSLY ILL.

The report published in many papers that Al. G. Field, "The Dean of Minstrelsy," was seriously ill, is erroneous. The facts are Mr. Field contracted a cold while the company were at Houston. Although he was repeatedly advised by doctors to lay off a few days, Mr. Field kept at his post. When the company was in Memphis, Mr. Field's voice failed him, and he went to Columbus, O., his home. He remained just three days, joining the company at Terre Haute, Ind. At Evansville the laryngitis compelled him to lay off three nights. He appeared with the company at Huntington and Charleston, W. Va., Dec. 9, 10 and 11. He left Charleston for Columbus on Dec. 12, and will remain in Columbus until Christmas morning, when he will again join the company at Dayton, O.

This will be the eighteenth year that Field Minstrels have been the Christmas attraction at Dayton, and the fifteenth year the same company has filed the New Year's date at the Court Theatre, Wheeling, W. Va. **BIRCH LOGAN.**

## SAMUEL G. HOFFENSTEIN WEDS.

Samuel G. Hoffenstein, general press representative for A. H. Woods, and Lela Lee, of the "Common Clay" company.

## WANTED PIANO PLAYER or AGENT.

Under 30 years old. Must have some education, and "horse sense." To such a man, capable of presenting a proposition before Elk lodge meetings, can offer a proposition that will amount to about fifty dollars per week and expenses. State age, height, weight and photo in first letter. If you are afraid of work and are looking for something easy, don't answer. You are also requested to send reference as to your character. Address **PRODUCER, Care Commercial Hotel, DeSota, Mo.**

## WANTED QUICK FOR EDNA CLYMER STOCK CO.

Leading and Heavy Man. Wardrobe, ability, appearance absolutely essential. Do not misrepresent. Cause of this Ad. Other useful people write. Those doing Specialties given preference. State age, height and weight with lowest war time salary. Enclose photo and program. Must join on wire. Address **CHAS. S. HILBERT, Pottstown, Pa.**

## WARDROBE PROP TRUNKS, \$5.00

3x2x12. Big Bargain. Have been used. Cost \$20.00 new. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, \$10 and \$15. A few extra large Property Trunks. Also old Taylor Trunks. **Parlor Floor, 25 W. 31st St., New York City.**

## WANTED "EAST LYNNE"

Also people all lines for stock located, and programs, "cuts" or "photos," Director with short cast scripts. State salaries. No fares advanced. **JOS. KING, C.D. East Liberty, Pa.**

## WANTED---MALE MIDGET

Who understands music, for an act booked solid with two years' contract. Send all particulars and photo at once to **RICHARD PITROT, 47 W. 28th St., N. Y. C.**

## AT LIBERTY

Well known female impersonator. Comedy and straight. Small parts. Also pianist. Experienced. Reply full details. **Ans. G. M., care of Clipper, N. Y. C.**

## MUSIC COMPOSED AND ARRANGED

**CHAS. L. LEWIS, 439 Richmond Street, Cincinnati, O.**

## ACTORS' FUND BENEFIT.

Daniel Frohman, president of the Actors' Fund, announces that by arrangement with Lee Shubert, the annual dramatic benefit in behalf of the Fund will, this year, take place at the Forty-fourth Street Theatre, a Shubert house, on Friday afternoon, Jan. 26, 1916. Mr. Frohman is arranging the monster program, and is able so far to announce E. H. Sothern and his company in a special dramatic selection; Ethel Barrymore, in a new one act play by W. C. De Mille; Blanche Bates, in a new one act play by Harriet Ford, written for the occasion; Elsie Janis, in a special number; the re-appearance of Francis Wilson; the appearance of Otis Skinner, and selections from the local operas. Several operas are in preparation. James J. Corbett is scheduled for a new humorous number. Negotiations are in progress with other stars who are likely to be in the city at that time, and it is expected that the bill will be of the usual amplitude and impressiveness. This benefit is the first of a series to be organized in all the large cities to swell the million dollar endowment plan for maintaining the Actors' Fund.



## MOTION PICTURES

PAULINE FREDERICK is delighted at the prospect of changing from the Egyptian atmosphere of "Bella Donna" to the regular calm and collected American atmosphere of "Lydia Gilmore," which will be the next photoplay in which the Famous Players star will appear. Many were the trials which Miss Frederick encountered in making up for the adventuress who gradually comes under the influence of Egypt, but she is looking forward to comparative comfort in the next role.

BECKY BRUCE, who plays the part of Catherine Fulton in Augustus Thomas' successful stage play, "The Other Girl," which is being produced by the Raver Film Corporation, has a scene in which she is supposed to kick the lower glass panel out of a door in her efforts to escape from the room. Her first attempts to break the glass partition through were not successful. Her next effort, however, shattered the glass to pieces. Miss Bruce put considerably more force behind the kick than she intended with the result that her foot went clean through the glass. One of the large falling pieces landed on top of her foot, cutting it.

The scene in which this happened was rather lengthy, and Miss Bruce did not speak of her injuries, but heroically worked until the scene was completed before she remarked about it. It was then noticed that her foot was bleeding badly, and medical aid was immediately summoned. The doctor examined the wound carefully for any small particles of glass that might have lodged in the cut. The injury was treated and the foot carefully bandaged. Miss Bruce, however, refused to be inactive, and remained at the studio.

AFTER THREE days' futile efforts to photograph some "close-ups" of a running fox, Ford Sterling, who is directing a Keystone comedy embodying a hunt, conceived the idea of offering twenty-five dollars to any Keystone cameraman who would bring him twenty-five feet of acceptable film showing the escaping fox. For nearly a week, any one of the eight cameramen in the employ of the company could be found in a small forest near the studios, spending their spare time trying to photograph the elusive renard. In spite of the rouses and coaxings of numerous animal experts, assistants and property boys, the small animal would run in every direction but in front of the camera. The money finally went to Kenneth MacLean, the cameraman for Sterling's company. He mounted his camera low on the running board of an automobile, and by releasing the fox and then speeding alongside of it in the automobile, he was able to secure some exceptional film.

JAMES CRUZE was "cracked out" by Murphy, of Murphy's Comedians, at one of the latter's productions one night recently in Palo Alto. The play was "Lena Rivers," and "Si," meditating on the disposition of imaginary wealth, decided "When I get rich like one of these here motion picture players I'm going to get me a yacht and go Cruzing around." It was an accidental introduction of Mr. Cruze to the college town, and one that turned applause and attention from the stage to the Cruze box and called forth a short speech from the picture star.

WITH A pedigree representing fourteen years on the legitimate stage, ten of which were spent in musical comedy, Harry Gribbon, the Keystone "comedy heavy," is convinced that he is well prepared to do some excellent work in the picture line. In the early part of this year he was playing parts made famous by Raymond Hitchcock in the "Red Widow" and "The Man Who Owns Broadway," at one of the Morosco theatres in Los Angeles.

Tiring of the stage he decided to try his hand at moving pictures, and spent six weeks at the Keystone studio, after which he entered the employ of another film company, only to return to the former after a few months' absence. His work as the polished officer of Fred Mace's wife, in "A Janitor's Wife's Temptation," a recent Triangle-Keystone release, bears evidence of his ability to extract comedy even out of the unpopular character of a villain and home wrecker.

At present he is working in a similar part in a picture featuring Sam Bernard, entitled "The Great Pearl Tangle," which will be released shortly.

THE LITTLE LOVE BUG has been scratching around again, and this time it has joined up forces with little "Babe" Cupid and directed the darts Lubinward, where the most unsuspected man of the plant, Daniel Ellis, the scenario editor, is the "victim." Daniel has succumbed to the wiles and charms of a fair one, and slyly so, too, for on Wednesday, Dec. 1, taking with him a grim determination to end the lonesomeness of life, and with a little shining band of gold safely tucked away in the lower left hand corner of the right side waistcoat pocket, he led pretty Anna C. Duffy, a charming daughter of "William Penn," to Baltimore, Md., where they pledged to one another to "Love, Honor and Obey."

Daniel Ellis has played a prominent part in the reconstruction of the newer Lubin Company, and it is due in no small measure to his prolific pen that the standard of merit in the recent releases has been set. Mr. Ellis first began his career as a scenario writer free lance, during which time his name was attached to many of the Biograph releases. His duties as scenario editor of the Lubin Company began Aug. 10, 1915, and since that date with his corps of assistants he has read no less than one thousand submitted scripts each week. In addition to his writings of original matter, the majority of the D. L. Don-Lubin comedies are from his stories, as well as a number of adaptations from plays and novel which are soon to appear

in Lubin releases. Perhaps foremost of Mr. Ellis' dramatic writings are "Madame Coquette" and "The Incompetent."

In "My Lady Inec," which was written especially for her, Hazel Dawn plays a character different from any she has previously interpreted on the screen. It is a big comedy with a big thrill, in which she plays a detective role, masquerading as a baroness in high society. But the crooks whom she is trailing become suspicious of her, and one of them appears at the house in which she is a guest, proclaiming himself as the husband of the baroness.

Then there follows a battle of wits between the two, each one trying to disclose the real identity of the other without revealing his own assumed character. Abounding in comic and thrilling situations, "My Lady Inec" is by far the most interesting photoplay in which Miss Dawn has appeared thus far.

With a display of stellar talent that includes

Mary Pickford, Pauline Frederick, Marguerite Clark and Hazel Dawn in its releases for a single month, the Famous Players maintain the high standard which they established three years ago, when they became the pioneer producers of feature photoplays with distinguished stars in the leading roles.

GERALDINE FARRAR's second photoplay appearance as a Paramount picture star will be the second release of the Paramount program for the month of January, according to a statement issued this week from the New York office of the big company. It is entitled "Temptation," and, like "Carmen," was produced by the Lasky Feature Play Company, under the direction of Cecil B. De Mille.

The original scenario is from the facile pen of Hector Turnbull, formerly dramatic critic of The New York Tribune, and now a member of the Lasky literary staff at Hollywood, Cal., where 10,000 people are employed making drama and comedy by the foot.

# DON'T OVERLOOK THE CLIPPER'S CHRISTMAS NUMBER



## JACK MORGAN'S AD. CAUSES NEAR RIOT.

In reply to Jack Morgan's ad. in last week's edition of *The Clipper*, there were so many applicants to fill the vacancies that the management of the Knickerbocker Hotel were compelled to turn them away by saying Mr. Rettick, the manager, was not in the hotel.

The ad. placed by Carl Rettick requested applicants desiring a private interview to call on him at the Knickerbocker Hotel between the hours of 9 and 12, Friday and Saturday mornings. Messrs. Rettick and Morgan arrived on the Clyde line at 8 A. M., and upon their arrival at the hotel the lobby and corridors were crowded with actors waiting to see them. They started in immediately to interview applicants until, in an hour's time, the crowd became so dense the management of the Knickerbocker feared it would be necessary to call out the police reserves, and in consequence informed Mr. Rettick some steps should be taken to relieve the congestion. Upon this information Mr. Rettick hurried over to the Longacre Building and the Fitzgerald Building trying to secure a temporary office to handle the crowd, but found it impossible to secure suitable quarters. As a result there was nothing left to do but for the clerks at the hotel to inform the people Mr. Rettick was not in.

All day long, letters, telegrams and telephone calls poured in, and Mr. Rettick's room looked like a full-fledged downtown booking agency.

The re-organization of the company is now in progress, and rehearsals will commence Thursday; show opening Christmas Day. Owing to the large number of high class people available in New York just at this time, and secured by Messrs. Rettick & Morgan, will no doubt make it the strongest combination of stock actors put together in New York in a long time.

The show is headed by Jack Morgan, under the direction of T. J. Wise and Carl F. Rettick, and managed by Mr. Rettick. That it will prove a sensation goes without saying, and no doubt much will be heard of the Morgan Co., which is now negotiating for a prominent New York City theatre.

## FORBES-ROBERTSON TO MAKE LAST AMERICAN APPEARANCE AT HARVARD UNIVERSITY.

Sir Johnston Forbes-Robertson, the foremost English-speaking actor, will make his last appearance on the American stage in Sander's Theatre, Harvard University, on Monday night, April 24. The president of the university and the chairman of the department of English have formally invited Sir Johnston to present "Hamlet" on the old Elizabethan stage of that theatre to celebrate the three hundredth anniversary of the death of Shakespeare and to mark the final appearance in this country of the distinguished English actor.

It was on the occasion of Forbes-Robertson's visit to America in 1902, when he first produced "Hamlet" in this country, that he was invited to act this tragedy at Harvard, and it is fitting that his final appearance on the American stage should be made at Sander's Theatre, a replica of the famous old Globe Theatre, London, in the role.

It has been arranged that after all expenses have been paid the surplus accruing from the performance shall go to some charity to be chosen by Sir Johnston, and as the actor is intensely interested in several English relief funds, it is probable that he will select one of these. At present Forbes-Robertson is appearing in the South and Southwest, and his tour embraces only those cities he has not said farewell to. His final London appearance was made in "Hamlet" at the Drury Lane Theatre Royal on June 6, 1912, and last appearance in New York at the Manhattan Opera House, on Jan. 25, 1913. His performance of "Hamlet" at Harvard will mark his positively farewell appearance on the American stage.

## "KATINKA" OPENS AT FORTY-FOURTH STREET THEATRE.

Arthur Hammerstein's "Katinka" will have its metropolitan premiere at the Forty-fourth Street Theatre on Thursday evening, Dec. 23.

This new musical play by Friml and Hauerbach, in three acts, and requires a cast of one hundred people. Adele Rowland, May Naudala, Franklin Ardell, A. Robbins and Samuel Ash will sing the leading role. The list of principals also includes: Nina Napier, Norma Mendoza, Count Grimaldi, Edward Durand, Albert Sackett, Wm. J. McCarthy and Edith Decker. May Thompson and Edmund Makalif will be seen in dance numbers. A specially selected chorus of seventy will also be heard.

## LAURETTE TAYLOR UNDER KNIFE.

Laurette Taylor, who was ill when she landed in New York, Dec. 8, after her voyage here from London, was operated on for abscess, 9, in her apartment at the St. Regis. The operation was performed by Dr. Oscar M. Leiser, and while Miss Taylor's condition is not serious, it will be several days before she is able to leave her apartment.

It is rumored that Oliver Morosco, under whose direction Miss Taylor first appeared in "Peg o' My Heart," intended to bring suit to prevent her going under the management of George C. Tyler and Klaw & Erlanger. At Mr. Morosco's offices it was said the manager's contract with the star was in the hands of his lawyers for analysis.

## 'PRINCESS' TREASURER WEDS.

Harold McMahon, late of the Boston United Booking Office, and now treasurer of the Princess Theatre, New York, was married last week to Grace M. Wholey, a non-professional of Boston.

# WANTED FOR THE MALLOY-CORINNE PLAYERS

BEAVER THEATRE, TORONTO, CANADA

PEOPLE IN ALL LINES. Permanent Stock (two plays a week). Long engagement to experienced, sober, reliable people. Study, wardrobe essential. To insure reply state particulars with photos and programs. If you do Specialties mention it. Address **W. L. JOY, Mgr. MALLOY-CORINNE PLAYERS, 537 Knickerbocker Theatre Bldg., New York.**

## WANTED-GOOD LOCATION FOR CITY STOCK

PREFER LARGE CITY NEAR NEW YORK

Featuring the Versatile Young Star, **JACK MORGAN**

Surrounded with one of the best Stock organizations ever put together. All latest Royalty successes. Productions built in detail as the originals. If you are looking for a money-maker, regardless of your present policy, get in touch with me at once. Address **CARL F. RETTICK, Mgr., care of Knickerbocker Hotel, New York City.**

## WANTED FOR THE LEWIS & OLIVER PLAYERS

PEOPLE IN ALL LINES FOR PERMANENT STOCK, FAIRMONT, W. VA.

Specialty people given preference. Scenic Artist who can play parts. Address **JACK LEWIS, Mgr. for Lewis & Oliver Attractions, Palace Theatre, Clarksburg, W. Va.**

## AT LIBERTY NELLIE DEWES WOOD | WALTER BARSHAW

Versatile Leads, Second Business

Light Comedy, Gen. Bus., Specialties

Wardrobe, experience, ability. Stock or Rep. Joint only. Join on wire.

919 S. MAIN ST., SOUTH BEND, IND.

## HAVANA NEWS.

HAVANA, Dec. 6.

Tourists are arriving, horses ditto, and everything points to a most active and gay season, with the racing meet as the principal attraction. Workmen and trainers are making Oriental Park, at Marianao, a busy scene, getting everything in readiness for the opening of the Cuban racing season, Dec. 18.

Theatres here count for little at the present moment. "Movies" still hold in the Fornos, Maxim, Prado, etc., while the Campesino presents a repertoire of Spanish operettas as a change of diet. At the National, Dec. 8, Carl Jörn, of Metropolitan fame, will offer the first musical treat of the season.

New hotels and cafes, sufficiently far-sighted to want a share of the tourists' money, are opening every day. The new Oriental Hotel, at the race track, was formally opened Dec. 1, and is the headquarters for many owners of prominent entries and others connected with the sport. At the Miramar Hotel, Chester Hemmer and Virginia Curtis, recent arrivals, made their debut in new dancer, Saturday, 4, and are attracting gay crowds nightly.

However, if Cuba offered no other object of interest to keep her inhabitants on the qui vive, the Government Lottery every ten days would do the trick. There are three capital prizes of \$100,000, \$30,000 and \$10,000, with five prizes of \$1,000 each, more of \$200 and still more of \$100. Each ticket is made up of one hundred fractions, and sold complete or in part. Thus, one ticket may be split among many. Street vendors of all ages, cigar stands, etc., all sell tickets. They vary in color for every drawing, offering further attraction to those of the artistic as well as the gambling instinct. Lottery tickets are a staple article, finding a big market. Everybody buys with hard cash and exulted hopes. A few win and are happy. The thousands disappointed are resigned for a few days till hope is re-inspired by the purchase of tickets for the next drawing. Many swear "never again," but few resist. Many fold a disbeliever in the lottery, while secretly taking a chance at every drawing. If they win, doubtless they keep it under cover, to avoid paying debts, perhaps. Who knows? At any rate, rich and poor alike take the chance, though it may be but one in a thousand or ten thousand. Sure, and it's a great gamble, but—I haven't won yet! Christmas Greetings! **FRANCES AGNEW.**

## AL. G. FIELD NOT SERIOUSLY ILL.

The report published in many papers that Al. G. Field, "The Dean of Minstrelsy," was seriously ill, is erroneous. The facts are Mr. Field contracted a cold while the company were at Houston. Although he was repeatedly advised by doctors to lay off a few days, Mr. Field kept at his post. When the company was in Memphis, Mr. Field's voice failed him, and he went to Columbus, O., his home. He remained just three days, joining the company at Terre Haute, Ind. At Evansville the laryngitis compelled him to lay off three nights. He appeared with the company at Huntington and Charleston, W. Va., Dec. 9, 10 and 11. He left Charleston for Columbus on Dec. 12, and will remain in Columbus until Christmas morning, when he will again join the company at Dayton, O.

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**AT LIBERTY** Well known female impersonator, Comedy and Straight, Small parts. Also pianist. Experienced. Reply full details. **Ann, G. M., care of Clipper, N. Y. C.**

**MUSIC COMPOSED AND ARRANGED** **CHAS. L. LEWIS, 429 Richmond Street, Cincinnati, O.**

## ACTORS' FUND BENEFIT.

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## AT THE NEW YORK THEATRES.

**NEW AMSTERDAM** W. 43d St. Eves. 8.15; Mats., Wed. Sat., 2.15. Klaw & Erlanger, Mgrs.  
Klaw & Erlanger's production of the Musical  
Globe-Trot in Three Gallops.

**AROUND THE MAP**  
Book and Lyrics by G. M. S. McLeellan.  
Music by Hyman Finck. Great cast and ensemble of 35.

**EMPIRE** Broadway & 40th Street. Evenings 8.15.  
Mats. Wed. and Sat. at 2.15.  
CHAS. FROHMAN... Manager.  
CHARLES FROHMAN PRESENTS

**JOHN DREW** In the New 3  
**THE CHIEF** Act Comedy  
by Horace  
Annesley Vachell.

**LYCEUM** Theatre, W. 45th St. Evenings at  
8.20. Mats. Wed. & Sat. at 2.20.  
CHARLES FROHMAN presents

**ETHEL BARRYMORE**  
In **OUR MRS. MCHESNEY**  
A dramatization of Edna Ferber's  
Emma McChesney stories.

**REPUBLIC** W. 43d St. Eves. 8.15  
Mats. Wed. & Sat. 2.15  
A. H. WOODS PRESENTS

**COMMON CLAY**  
JOHN MASON and JANE COWL

**BELASCO** West 42d St. Evenings 8.20. Mats.  
Thursday and Saturday, 2.20.  
DAVID BELASCO presents

**THE BOOMERANG**  
"Booms laughter market."—EVE. MAIL.

**ASTOR** Broadway & 45th St. Evenings 8.15.  
Mats. Wednesday & Saturday at 2.15.  
GEO. COHAN'S American  
Farce

**"HIT-TH-TRAIL HOLLIDAY"**  
With FRED NIBLO as Billy Holliday.

**ELTINGE** W. 42nd St. Evenings at 8.15.  
Mats. Wednesday and Saturday at 2.15  
SELWYN & CO. Present

**FAIR AND WARMER**  
A Farce for Laugh Lovers by AVERY HOPWOOD.

**LONGACRE** W. 48th St. Bryant 23. Evenings  
8.20. Mats. Wed. & Sat. 2.20.  
COHAN & HARRIS present

**Leo Ditrichstein**  
In His Comedy **"THE GREAT LOVER"**  
Success

**CANDLER** 42d St., near B'way. Evenings 8.15.  
Mats. Wednesday & Saturday at 2.15.  
COHAN & HARRIS Present

**The House of Glass**  
A New Play by MAX MARCIN

**CORT** 48th St., E. of Broadway. Phone Bryant, 46  
Evenings at 8.20. Mats. Wed. and Sat., 2.20.  
JOHN CORT Presents a New Three Act Comic Opera  
**THE PRINCESS PAT** With  
ELEANOR  
PAINTER  
Book of Lyrics by HENRY BLOSSOM.  
Music by VICTOR HERBERT.

**M. F. KEITH'S** **MRS. LANGTRY**  
**PALACE** Adelaide and J. J. Hughes.  
Broadway & 47th St. Low Dockstader, Marie &  
Mat. Daily at 2 P. M. Mary McFarland, Bernard  
25, 50 and 75c. & Phillips, Henry Lewis, Don-  
Every Night ahue & Stuart, Vasco, the Mad Mu-  
25-50-75c. \$1-\$1.50 sician, Peter & Fanny Schneider.

**GAIETY** Broadway and 46th St. Evenings, 8.20.  
Mats. Wed. & Sat. 2.20.  
OLIVER MOROSCO presents

**SADIE LOVE**  
By AVERY HOPWOOD  
WITH MARJORIE RAMBEAU

**COLUMBIA THEATRE**  
BROADWAY, 47th STREET, N. Y.  
This Week, STAR AND GARTER SHOW.

**WINTER GARDEN** B'way & 50th St. Phone 2330  
Circle. Eves. at 8. Mats.  
Tues., Thurs. & Sat., 2.

**A WORLD OF PLEASURE**  
With the Greatest Organization of High Class  
Entertainers in the World.

**HIPPODROME**  
Management CHARLES DILLINGHAM.

World's Greatest Show — Lowest Price.  
MAT. DAILY 2:15  
25c. to \$1.00  
HIP HIP HOORAY 8:15  
SOUSA SENSATIONAL 5c. to  
& HAND ICE BALLET \$1.50  
1,000 People—100 Wonders  
SUNDAY NIGHTS—SOUSA AND HIS BAND.

**39th St. Near B'way. Phone 413 Bryant.**  
Eves. 8.15. Mats. Wed. and Sat. 2.15.  
OLIVER MOROSCO introduces

**Unchastened Woman**  
A New Comedy Drama by LOUIS K. ANSPACHER  
With a Typical MOROSCO Cast

**MAXINE ELLIOTT'S** THEA., 39th near Broadway.  
Eves. 8.15. Mats., Wed. and Sat., 2.15.

**LOU TELLEGEN** IN  
**THE WARE CASE**

**SHUBERT** THEA. 44th W. of B'way. Phone 8439 Bryant.  
Evenings, 8.15. Mats. Wed. & Sat., 2.15.  
A VIENNESE OPERETTA

**ALONE AT LAST**  
By FRANZ LEHAR, Composer of "The Merry Widow."

**CASINO** B'way & 39th St. Phone, 3846 Greeley  
Eves. 8.15. Mats. Wed. & Sat., 2.15.  
Most Charming of All Viennese Operettas.

**THE BLUE PARADISE**  
With CECIL LEAN

**COMEDY** 41st, East of B'way. Phone, 5194 Bryant.  
Eva. 8.15. Mats. Tues. and Sat., 2.15.  
Tuesday Matinee Sea Seats, \$1.50.  
MESSRS. SHUBERT Present

**HOBSON'S CHOICE**  
A LANCASHIRE COMEDY

**LYRIC** 42d, W. of B'way. Phone 5216 Bryant.  
Eves. 8.20. Mats. Wed. and Sat. 2.20  
A. H. WOODS presents

**Abe and Mawruss**  
A Continuation of the Story of POTASH & PERLMUTTER

**BOOTH** Theatre, 45th St., West of Broadway.  
Phone 6100 Bryant. Evenings 8.15.  
Mats. Wednesday & Saturday, 2.15.

**E. H. SOTHERN**  
As **LORD DUNDREARY**

**OUT OF TOWN NEWS**

## PHILADELPHIA.

Louis Mann, in "The Bubble," is the only new attraction for week of 13. It will succeed Ralph Herz, in "Ruggles of Red Gap," at the Lyric.  
LYRIC (Leonard Blumberg, mgr.)—Louis Mann, in "The Bubble," has its first local view 13. Ralph Herz, in "Ruggles of Red Gap," had a successful fortnight, ending 11.

ADELPHI (Leonard Blumberg, mgr.)—"A Full House" continues to be as laughter-compelling as ever, to splendid returns. May Vokes and Herbert Cortwell are true farceurs, and they score big hits nightly. The eighth week begins 13.

BROAD (Nixon & Zimmerman, mgrs.)—"Outcast," with Elsie Ferguson, continues as a fine drawing card. The star's acting is considered the best in her career on the stage. The third week begins 13.

FORREST (Nixon & Zimmerman, mgrs.)—"Stop, Look and Listen" is a real stunner, and the crowds last week were of capacity size. Gaby Deslys, Joseph Santley, Frank Lalor, Harry Fox, Doyle and Dixon, Tempest and Sunshine, and a host of others keep up the interest. The final week begins 13.

GARRICK (Chas. C. Wademaker, mgr.)—"The Birth of a Nation" is reaching the end of its phenomenal run. Starting 13 are the last two weekends of the run.

CHESTNUT STREET OPERA HOUSE (B. F. Keith management)—The film pictures of "Fighting in France" drew big last week. The second week starts 13.

METROPOLITAN OPERA HOUSE (Messrs. Shubert, mgrs.)—"The Battle Cry of Peace" ended its stay 11.

KNICKERBOCKER (Wm. W. Miller, mgr.)—"The stock produces "The Woman in the Case" 13 and week. A revival of "The Gamblers," last week, served to introduce Frank Elliot, the new leading man, who appeared as Wilbur Emerson. He has a good stage appearance, and acted with fine discretion. Ted Brackett, as James Darwin, and Ruth Robinson, as Catherine Darwin, gave excellent support.

PEOPLE'S (Harry Brown, mgr.)—"A Little Girl in a Big City" 13-18. "At the Old Cross Roads" drew fine houses last week. Estha Williams, as Pappa, the octocoon, did very pleasing work.

B. F. KEITH'S (H. T. Jordan, mgr.)—Sam Chip and Mary Marble are featured week of 13. Others are: Maggie Cline, Florence Roberts and company, Harry Gilfoil, Avon Comedy Four, Kathleen Clifford, De Witt, Burns and Torrance, Parillo and Frabito, Heras and Preston, and moving pictures.

NIXON (Charles E. Thropp, mgr.)—Week of 13: Grace Hazard, Fremont Benton and company, the Seymours, Catherine Chalonier and company, Mary Ellen, and moving pictures.

COLONIAL (Fred K. Leopold, mgr.)—Week of 13: Harold Selman and company, the Three Manning

Sisters, the Mountfords, Francelli and Lewis, Fred Norman, and moving pictures.

GRAND (W. D. Wegefarth, mgr.)—Week of 13: Dunbar's Ding Dong Five, Scott and Marks, Simpson and Douglas, Wells-Oxford Quintette, Clown Seal, and moving pictures.

GLOBE (Sablowsky & McGurk, mgrs.)—Week of 13: Harry Von Tilzer, "Frolics at the Seashore," Warner and Dupree, Edgar Foreman and company, Jean White, Olivette Moffat and Claire, Loraine, Harmil and company, Harry Thompson, Davitt, Duval company, May Dale, Gasch Sisters, and moving pictures.

CROSS-KEYS (Jas. J. Springer, mgr.)—For 13-15: Sam Watson's Barnyard, Green, McHenry and Dean, Murray Livingston and company, the Kruaders, and the Turners. For 16-18: Brady and Mahoney, Deland, Carr and company, Gordon and White, Dearno and Douglas, and Perry and Elliott. WM. PENN (Wm. W. Miller, mgr.)—Week of 13: Antrim and Vale, Wm. Wilson and company, Erford's Senation, Bessie Le Count, Thos. Potter Dunne, Kanazawa Troupe, and moving pictures.

KEYSTONE (M. W. Taylor, mgr.)—Week of 13: Emmet Welch's Minstrels, Dickinson and Deegan, Four Slickers, Evans and Wilson, Hennings and Klein, Aerial Bartlett, and moving pictures.

CASINO (Wm. M. Leslie, mgr.)—"The Merry Rounders 13 and week. Around the World Co. was a winner from start to finish last week to packed houses. Dave Marion's work stamps him as an artist, and he got vociferous applause. Bert Grant was another topline who scored big. Suez Denerdler and Madame Bartoletti also did pleasing turns.

GAYETY (Jos. Howard, mgr.)—"The Mischief Makers 13-18. The Girls of the Folies put over the comedy in great style last week. Harry Stepp's Yiddish comedy was up-to-date, and he kept things going at a lively rate. La Luna was also seen in a clever turn.

TROCADERO (Robert Morrow, mgr.)—"The Cabaret Girls 13 and week. The Big Craze show enjoyed fine patronage last week. Harry Fields was the live wire, and his comedy met with keen appreciation. Ben Hilbert, Tom Barrett, Hazel Ford and May Bell gave fine assistance.

DUMONT'S (Frank Dumont, mgr.)—"The bhl last week had a skit, "Holiday Shoppers," which had the real Christmas features. Eddie Cassidy's turn was of distinctive quality. Sheldon and Frisch's new turn also pleased greatly, while Benie Franklin's singing sketch was of excellent quality. The first part was, as usual, of rare merit.

ALHAMBRA, BILBOU, BROADWAY, GERARD, PLAZA, VICTORIA, PALACE, FRANKFORD and ORPHEUM give moving pictures.

## NOTES.

THE MOTION PICTURE EXHIBITORS' BALL, at Truengende Hall, 8, was a huge success. Prominent stars of filmdom were invited guests. The grand march was led by Lilian Lorraine.

THE EMPIRE THEATRE, at Broad Street and Fairmount Avenue, is to be put up at public sale by S. T. Freeman & Co., auctioneers, Dec. 15. The house was built by the late Israel Fleishman, and after his death was bought by Nixon & Zimmerman, who sold it four years ago to the Empire Burlesque circuit, who are now offering it for sale. It has been vacant all season.

THE MOVING PICTURE HOUSE on Fifty-second Street, North of Stiles, has been sold by the Loyal Building and Loan Association to Harry Altshuler for a nominal consideration, subject to a \$65,000 mortgage.

THE moving picture house, No. 5123-25 German-town Avenue, on a lot 50 by 201 feet, has been sold by the Manheim Amusement Co. to John Courdoff.

THE Philadelphia County Fair Association elected the following officers at its annual meeting last week: President, Samuel K. Foster; vice president, George W. Mackenzie; treasurer, Walter R. Buckman, and secretary, Henry Brons. The fair last September was a big success, the receipts being \$5,000 in excess of 1914.

THE Metropolitan Opera Co. sings "Der Rosenkavalier" for the first time locally at the Metropolitan Opera House, 14.

ALTOONA, Pa.—Mishler (I. C. Mishler, mgr.) moving pictures Dec. 13, Ruth St. Denis 14, pictures 15-17, "A Pair of Silk Stockings" 18.

ORPHEUM (Arthur E. Denman, mgr.)—Billed 13 and weeks "The Fashion Shop," Lady Sen Mal, Clara Berney, Fantan Trio, and Ruth Smith.

Manchester, N. H.—Star (E. J. Caron, mgr.) Victor Moore in the picture, "Chimie Fadden Out West," Dec. 13, 14; Dustin Farnum, in "A Gentleman from Indiana," 15, 16; Anna Held in Papa's Wife," 17, 18.

PARK (P. F. Shea Theatre Co., mgrs.)—Jack Reid's Record Breakers 13-15.

PALACE (Wm. O'Neil, mgr.)—Vaudeville and photoplays.

GLOBE (Stegler Hohman, mgr.)—Wm. Fox's Theda Bara, in "Sin," with other features, week of 13.

MODERN.—Paramount and other features.

ACADEMY (Couture Bros., mgrs.)—Roller skating.

QUEEN, CROWN, LYRIC, GRANITE SQ., EMPIRE, AUDITORIUM and NATIONAL, pictures only.

Des Moines, Ia.—Princess (Elbert & Getchell, mgrs.)—"The Argyle Case" week of Dec. 12.

BERCHELL (Elbert & Getchell, mgrs.)—"Mutt and Jeff" 12-18.

MAJESTIC (Elbert & Getchell, mgrs.)—Triangle pictures to extra big business.

EMPRESS (Elbert & Getchell, mgrs.)—Split week 8, & C. and Orpheum vaudeville to big houses. Four shows a day.

UNIQUE, FAMILY, PALACE, CASINO, STAR and GARDEN, pictures.

THE Princess Stock Co., with Robt. Hyman and Miss Bainter, are drawing the best business ever had. The company is under the direction of P. Morrison.

Columbia, S. C.—Columbia (F. L. Brown, mgr.)—"September Morn" Dec. 18.



## ELKS, TAKE NOTICE

An appropriate gift, exact size as cut, solid gold, exquisite novelty Elk Button, sent registered to any part of U. S. A. on receipt of \$1.50 in money or express order; no currency or checks received.

**M. ELLIOTT**

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## CINCINNATI.

Looking ahead, the Advertising Club of Cincinnati is planning for a gala night on 28, when they will try and "sell the house" for "It Pays to Advertise." The Grand Opera House plot is already black with the advance sale marks, and an auction of the boxes will be held, the funds in which the club will share going to the boomers who are in the campaign to land the 1917 convention of the Associated Advertising Clubs of the World for Cincinnati. The Grand is to be appropriately decorated, and the event will be one of note in club history.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—"The Song of Songs" will be seen and heard Dec. 13. Last week's big laugh festival was certainly enjoyed. Cincinnati liked "Twin Beds," as staged by Selwyn & Co. Lois Bolton, charming as Mrs. Hawkins, and Clara Weldon, as the "Brooklyn Amazon," wife of the Italian tenor, were simply great. John Welsh, as Hawkins, and Auguste Aramini, as Signor Monti, were admirably cast. Henry Miller and Ruth Chatterton come 19, in "Daddy Long Legs."

LYRIC (Carl Hubert Heuck, mgr.)—"The Winter Garden triumph, 'The Passing Show of 1915,' midgetest of all musical revues, comes 12. Last week, "A Pair of Sixes" came back, and it was just as delightfully droll as ever. Walter Fenner and Paul Nicholson are now seen as George Nettleton and T. Boggs Johns, and Jane Quinn and Alice Claire play Mrs. Nettleton and Florence Cole acceptably. "The Passing Show" remains for performances 19, and then five days of pictures. "Tonight's the Night" opens Dec. 25 to continue until Jan. 1.

B. F. KERN'S (John F. Royal, mgr.)—Headliners are numerous on the bill, 12, including: Marion Morgan's group of classic dancers, Home-Mason and Marguerite Keller, in "Married," and Belle Baker, the Rigoletto Twins, Henry and Charles, Bowers, Walters and Crocker, "The Three Rubes," Burnham and Irwin, in "At the Piano," Moore, O'Brien and McCormick, and Adonis in "The Study in Lavender," Pathe's Weekly.

NEW EMPRESS (George F. Fish, mgr.)—Lew Pritel and his 1916 Cabaret Revue are the big card 12. Others: The Jules Levy Family, the Six Falcons, in "The Lawn Party," Mr. and Mrs. Fred Allen, in "She Had to Tell Him," Roder and Ford, and Harry Sterling, motion pictures.

OLYMPIC (Harry Hart, mgr.)—The Charming Widows are due 12. They come after a week of the Hello Girls, with Princess Kalama as an added attraction. "The Merry Lunatics" and "A Night in a Cabaret" were specimens of high speed burlesque, in which Ed. Jordan and Irving Gear were the Irishman and Hebrew, respectively. Hazel Josslyn and Millie Lovelidge were two of the stars among the girls. The Auto Girls come 19.

PEOPLE'S (Edward Heister, mgr.)—Gus Arnold's Bachelor Girls, with Billy Mosse, are coming 12, and will be seen in "Maxim's Frolic." The Radium Girls gave the elect "A Peep Into Persia" last week. Jack Broe was seen as Fritz Schultz, and "Harry Snow," dope fiend, was impersonated by Edward Wright. Three of the feminine requisites were Susie Fisher, as Trixie; Nellie Maxim and Minnie Robinson. The finish, "Carnival Time," was a fine number.

GERMAN (Otto Ernst Schmid, mgr.)—The German Stock Co. will offer a revival of Leo Falls' comic opera, "The Jolly Peasant." Director Schmid has the title role.

WALNUT STREET, STRAND, HEUCK'S OPERA HOUSE, ORPHEUM, LYCEUM and FAMILY, former stock houses, give feature films.

## IN THE NEWS HOPPER.

AL STRASSMAN came in advance of Henry Miller and Ruth Chatterton.

THE LYRIC will duck the usual dramatically dull week before Christmas and offer pictures.

LOUIS BRUGGOTT is the new first director of the Clifton Heights Singing Society.

WILTON LACKAY, the Svengali of a famous past, and creator of a role in "The Children of the Ghetto," was the star in "The Bomb," an out of the ordinary sketch, at B. F. Keith's. He was accorded tremendous applause, and was given splendid support by William Morgan and J. Chaille.

CARL HUBERT HEUCK is one of the prime movers in the new high noon Masonic Lodge just organized at the Scottish Rite Cathedral.

"AN ALL NIGHT SESSION" is a sketch in which William H. Lytell and company did well at the New Empress. It is on the order of a boll down of "Are You a Mason?" and is full of laughs.

THE RADIUM GIRLS took "to the runway," a la Passing Show, and did many of their stunts in the audience.

RAY CONLIN proved all right as a ventriloquist at the Empress.

THE SCOTCH number, "Bonnie, My Highland Lassie," and "The Musical Moon" were two of the melodious hits of the Radium Girls.

WHITE'S COMEDY CIRCUS, a great aggregation of dogs, ponies and mules, put a stellar wind-up to the Empress show.

TWO HAWAIIAN performers, Princess Kalama and William Kao, did a hula-hula number with the Hello Girls.

ELMIRA and a couple of strong fellows juggled heavy furniture as if they liked it at the Empress.

LEONARD GAUTIER'S Animated Toy Shop proved a big novelty—a dog and pony act of unique worth.

GLENMOLKE DAVIS was the advance man to tell of "The Song of Songs."

THE HELLO GIRLS pulled off a great card in the "Pick Out" number, and the chorus girls who were "it," responded to the call with splendid specialties. Good idea.

CHARLES CARTMELL and Laura Harris, and Bert Savoy and Jay Brennan were a couple of "pairs" at Keith's, who were all the real money.

TOM KELLY, as Pat O'Brien, was a typical "Turk" with the Radium Girls.

"THE QUACK DENTIST," in which Dan Quinlan and Moran Richards were seen, proved an up-to-the-minute sketch at the New Empress.

THE PATTY of the Reed Brothers was silly, but it got the laughs.

THE KNIGHT TRIO turned out a splendid vocal number—one of the charming hits of the George F. Fish bill.

MR. and MRS. JIMMY BARRY are a fine pair to draw to, and in their Keith offering, "The Rube," they were cheerily welcomed.

ANNA ORR took the place of Elsie Lilly in one of the final Lyric performances of "Very Good, Eddie."

BOB MATTHEWS and AL SHAYNE, a pair of Cincinnati favorites, were cordially received at Keith's in their novelty, "Dreamland."

THE MASKED TRIO (the Ricket Trio) was quite the sensation at the Havlin Grill.

THE ITALIAN MUSICIANS of the street, De Michelle Brothers, have a neat act.

THE EMPRESS is looking forward to establishing a downtown roof garden and ice "parlor" for summer business. Architect Ben D. Camp is drawing plans for Manager George F. Fish.

GERTRUDE ZIMMER, former star of the Bostonians, is now Mrs. James E. Boyd, lives at Hyde Park, is singing lullabies to her two children, and is a member of the Hyde Park M. E. Church choir.

## ST. LOUIS, MO.

OLYMPIC (Walter Sanford, mgr.)—Otis Skinner, in "Cock o' the Walk," Dec. 12-19.

SHUBERT (Melville Stoltz, mgr.)—"Twin Beds" 12-19.

GARRICK (Melville Stoltz, mgr.)—The motion picture attraction 12-19 is Mlle. Diane, in "The Siren's Song."

KING'S—Triangle motion pictures: Weber and Fields, in "The Best of Enemies;" Bessie Barriscale, in "The Golden Claw;" Douglas Fairbanks, in "Double Trouble," and Fred Mace, in "Janitor's Wife's Temptation," week of 12.

PARK (J. S. Tillman, mgr.)—"Green Stockings" 12-19.

SHENANDOAH (Wm. Zepp, mgr.)—"A Knight for a Day" 12-19.

GAYETY (Don W. Stuart, mgr.)—Bert Baker and Bon Ton Girls 12-19.

STANDARD (L. Reichenbach, mgr.)—"Cherry Blossoms" 12-19.

AMERICAN (H. R. Wallace, mgr.)—The four play plan leads off with Lillian Gish, in "The Lily and the Rose." "Aloha Oe" is the latest film to get the co-operation of Willard Mack. Comedies are "Village Scandal," with Raymond Hitchcock, and "The Great Vacuum Robbery," with Charles Murray.

VICTORIA (W. C. Marcum, mgr.)—Hans Loebel and his German Theatre Co. offered the celebrated volkspiel (folk play), "Der Geigenmacher von Mittenwald" ("The Violin Maker of Mittenwald"), 12.

NEW GRAND CENTRAL (Wm. Slevens, mgr.)—Frederick Perry makes his second local appearance in a photoplay, in "The Family Stain," 12-19.

ODEON.—The St. Louis Symphony Orchestra continue to give their usual Sunday afternoon concert.

COLUMBIA.—Bill 12-18: Gus Edwards' Song Revue, Charles E. Evans and company, Harry L. Mason, Four Melodious Chaps, the Gaudsmitz, Dong Fong Gue and Herry Haw, and Una Fairweather.

GRAND.—Bill 12-18: The Royal Jiu Jitsu Troupe, the Empire Comedy Four, Joe and Bertha Burke, the Aldo Brothers, and others.

DENHAM (O. D. Woodward, mgr.)—"Tribby" 12-18.

EMPIRE (Geo. H. Greaves, mgr.)—Bill 11-18: The Nichols Trio, Rodway and Kelly, Alexander the Great, Penn City Trio, Young America, and moving pictures.

ORPHEUM.—Bill 13-18: Nellie V. Nichols, Dunbar's Bell Ringers, Harry Beresford and company, Hans Hanke, Gerard and Clark, Margot Francols and partner, the Flemings, and Orpheum Travel Weekly.

COLORADO SPRINGS, COLO.—Burns (J. T. Hawkins, mgr.) splits with Lincoln, Neb. Bill Dec. 12 and week: "The Bank's Half Million," Pat Rooney and Marion Bent, Walter C. Kelley, Elsie Fay, and Garinetti Bros. Sunday concerts by Prof. Dietrich's Musical Club draw capacity houses.

PIKE, ODEON and PRINCESS, pictures only.

OPERA HOUSE (Fred Footman, mgr.)—"On Trial" 17, "It Pays to Advertise" 25.

ELGIN, ILL.—Grand (W. B. Newman, mgr.) vaudeville Dec. 12. House dark 13. "On Trial" 14, dark 15, Sherman Stock Co. 16-18.

## NOTES.

"BREWSTER'S MILLIONS" was the offering of the Sherman Players 9-11.

"WILL DREAMS COME TRUE" was presented at Grand 6, 7, by local musical talent, under direction of Minna Brady McCann, and greatly enjoyed by friends of the participants.

MANAGER CROCKER is now displaying Paramount pictures exclusively at the Star.

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## SAN FRANCISCO.

COLUMBIA.—Dark for week of Dec. 12.

CORT.—Walker Whiteside, in revival of "The Typhoon" and "The Melting Pot," 12-18.

SAVOY.—"So Long, Letty," third week.

ALCAZAR.—Lytell-Vaughan Players, in "Nobody's Widow," 12-18.

ORPHEUM.—Bill 12-18: Victor Morley and company, the Leightons, Lew Hawkins, Leon Sisters and company, Reine Davies, Ballet Divertissements, Nonette, Laura Nelson Hall and company, and motion pictures.

EMPIRE.—Bill 12-18: Mizpah Seibin and company, Weissner and Resner, Emma Perley Lincoln, Cleora Miller Trio, Hodge and Lowell, Hill's Society Circus, Three American Girls, and feature films.

PANTAGES.—Bill 12-18: Lottie Mayer and Six Water Sprites, Hopkins and Axtell, Williams and Rankin, Chas. Carter and company, Carsen Bros., "The Lion Bride," and moving pictures.

WIGWAM.—The Wigwam Stock Co.

HIPPODROME.—Vaudeville and feature films.

LYRIC, PRINCESS, VALENCIA, LINCOLN, MAJESTIC, REPUBLIC, vaudeville and pictures.

ALL STAR, NEW FILLMORE, EDISON, MARKET STREET, REGENT, GRAND, GARRICK, POLK, BROADWAY, MAIO, BIOGRAPH, SILVER PALACE, VICTORIA, PROGRESS, Y-ODEON, UNIQUE, PASTIME, QUEEN, ELITE, CORT, LIBERTY, LYCEUM, NEW, REX, SHANGHAI, SHERMAN, SUNSET, VERDI, VICKSBURG, IDLE HOUR, POPPY, HAUSLER, CLASS A, ACME, CAPITOL, CLEMENT, ELECTRIC, BAY VIEW, BELL, CANTO STREET, CORTLAND, CRYSTAL, EXCELSIOR, FAIRLAND, FISHER'S, FLAG, FORESTIC, GLEN-ODON, GOLDEN CITY, GOLDEN EAGLE, GORDON, SAM, HAIGHT STREET, HAYES, HOMESTEAD, INVING, KEARNY STREET, KENTUCKY, LA BONITA, MISSION, NEW BELL, NIXON, OCEAN VIEW, OPAL, ORIENTAL, PALACE, PALM, PANAMA, PEERLESS, PEOPLE'S, PHOTOPLAY, SIXTEENTH STREET, SMITH, STAR, WASHINGTON SQUARE, YORK, GRAND VIEW, and BRYANT, moving picture only.

## NOTES.

MAUD POWELL, violinist, gave two concerts in the Cort Theatre on the afternoons of Dec. 12 and 14.

THE Panama-Pacific International Exposition closed in a blaze of glory with a record attendance Saturday night, Dec. 4 and although, at first, when the exposition opened, at least for six months, the concessioners on the zone did not do much, for the last two months or so they have had attendances which were not anticipated. Of course the larger number of shows lost money, but the painting of "Stella" leads with a profit of at least \$90,000, followed by the living baby doll, "Elizabeth," and then by the horse, "Captain," the latter having the added attraction of Mme. Ellis, a second sight expounder, who undoubtedly was the cause of the attraction making some money. The Aeroscope may have made a little, also the Baby Incubators, but the rest of the shows undoubtedly lost, some of them very heavily. One of the main reasons for the loss was that a great many of the attractions were *passé*, having been on the market too long, as for instance The Battle of Gettysburg, which has been shown for thirty years or more. The World's Wars, which was closed for a number of months, beginning in March or April last was revived about two months ago, and by skillful management was made to pay.

LOGANSPOUT, IND.—Nelson (Edw. F. Galligan, mgr.) "The Man Haters" (local) week of Dec. 13.

HOWE'S travel pictures 27, 28. Universal pictures on open dates.

COLONIAL (Harlow Ryerly, mgr.)—"A Night on a New York Roof Garden" (tabloid) 13-15.

BROADWAY (Oscar Cook, mgr.)—Broadway Theatre Stock Co., in "Her Legal Prisoner," 13-18.

PARAMOUNT (W. H. Lindsay, mgr.)—Fox, Metro and Paramount pictures.

ARK and GRAND, pictures only.

PICTURES are now shown at each performance of the Broadway Stock Co. Amateur night is held Wednesday, and local talent has been quick to grasp the opportunity.



## NEW YORK CITY.

## CONTINUED ATTRACTIONS.

ASTOR—"Hit-the-Trail Holiday," fourteenth week.  
BOOTH—"E. H. Sothorn, in 'Lord Dundreary,' third week. In his eleventh week at this house.  
BELASCO—"The Boomerang," nineteenth week.  
COMEDY—"Hobson's Choice," seventh week; sixth at this house.  
CASINO—"The Blue Paradise," twentieth week.  
CANDLE—"The House of Glass," sixteenth week.  
COET—"The Princess Pat," twelfth week.  
ELTING—"Fair and Warmer," sixth week.  
EMPIRE—"John Drew, in 'The Chief,' fourth and last week.  
FORTY-EIGHTH STREET—"Julia Arthur, in 'The Eternal Magdalene,' seventh week.  
GLOBE—"Montgomery and Stone, in 'Chin Chin' (second season), eighteenth and last week.  
GAIETY—"Sadie Love," third week.  
HUDSON—"Under Fire," nineteenth week.  
HARRIS—"Rolling Stones," eighteenth week.  
HIPPODROME—"Hip-Hip-Hooray," twelfth week.  
LYCEUM—"Ethel Barrymore, in 'Our Mrs. McChesney,' ninth week.  
LYRIC—"Abe and Mawruss," ninth week.  
LONGACRE—"Leo Dietrichstein, in 'The Great Lover,' sixth week.  
MAXINE ELLIOTT—"Lou Tellegen, in 'The Ware Case,' third week.  
NEW AMSTERDAM—"Around the Map," seventh week.  
PLAYHOUSE—"Grace George is in her twelfth week at this house. 'Major Barbara' is the attraction.  
PUNCH AND JUDY—"Treasure Island," third week.  
REPUBLIC—"John Mason and Jane Cowl, in 'Common Clay,' seventh week.  
SHUBERT—"Alone at Last," ninth week.  
THIRTY-NINTH STREET—"The Unchastened Woman," tenth week.  
WINTER GARDEN—"A World of Pleasure," tenth week.

## AT THE FILM THEATRES.

Broadway—"Lou Tellegen, in 'The Unknown.'"  
Strand—"Fanny Ward, in 'The Cheat.'"  
Academy and Riverside—"Her Mother's Secret."  
Vita-graph—"Thou Art the Man," "The Deceivers," "Levy's Seven Daughters" and "He Got Himself a Wife."  
Knickerbocker—"The Submarine Pirates," "The Beckoning Flame," "The Missing Link," "Pisano," "The Labyrinth."  
Liberty—"The Birth of a Nation."

## IT IS NOT TIMES SQUARE.

The busiest spot in New York, the spot where most persons pass to and fro every week day, is Park Row at the corner of Frankfort Street. Between the hours of 8:20 A. M. and 6:30 P. M., the daily average of pedestrians counted at this corner is 296,200, and of vehicles 6,700.

Commissioner Woods on Nov. 1 instructed Deputy Commissioner Dunham and Inspector Thomas Myers to have their men count for twenty-five days the movements of the city's population at 464 points where members of the traffic squad are stationed. The policemen began on Nov. 5 and finished on Nov. 30.

The average daily traffic at all the 464 points amounted to 15,545,745 pedestrians and 2,212,874 vehicles. Next to Park Row and Frankfort Street, the busiest corner was Broadway and Fulton Street—223,000 pedestrians and 10,800 vehicles a day. South of Fulton Street 1,300,000 persons cross Broadway daily. Times Square is well down on the list, with 90,370 pedestrians and 19,650 vehicles. The liveliest uptown corner is Fifth Avenue and Twenty-third Street, where the number of pedestrians is 159,920, and of vehicles, 9,645.

Other averages are:  
Fifth Avenue and Thirty-fourth Street, 140,360 pedestrians, 14,860 vehicles.

Columbus Circle at Central Park entrance, 39,210 vehicles, 81,990 pedestrians. Vehicular traffic is heaviest at this point.

Fifth Avenue and Fifty-ninth Street, 23,130 pedestrians, 17,830 vehicles.

Seventh Avenue and One Hundred and Twenty-fifth Street, 40,119 pedestrians, 10,565 vehicles.

Third Avenue and One Hundred and Forty-ninth Street, 59,640 pedestrians, 7,844 vehicles.

In Brooklyn the most persons on foot were counted at Fulton and Court Streets, 41,206. The number of vehicles there was 5,567. At Flatbush and Fourth Avenues, the second busiest corner in Brooklyn, there were 36,855 pedestrians and 13,175 vehicles.

## JACK MORGAN THANKS PEOPLE FOR ANSWERING AD.

Owing to the hundreds of calls made personally, telegrams, letters and phone calls received at the Knickerbocker, Carl F. Rettick, manager of Morgan, wishes to extend thanks to the callers in general, and takes this method of saying the company is now organized, and regrets could not use more of the many clever applicants. However, thanks is hereby extended to all applicants and THE CLIPPER office for their efforts.

## MARIE DORO MARRIED.

The news that just leaked out that Marie Doro, the well known Frohman star, was married a few weeks ago to Elliott Dexter, a young actor. They appeared in William Gillette's revival of "Diplomacy" last season.

## "MAJOR BARBARA."

Playhouse (A. O. Brown, bus. mgr.)—"Major Barbara," a comedy in three acts, by George Bernard Shaw. Produced by William A. Brady and Grace George, on Thursday night, Dec. 9, 1915, with this cast:

Stephen Undershaft..... Clarence Derwent  
Lady Britomart..... Charlotte Granville  
Morrison..... C. Guthrie McClintic  
Barbara Undershaft..... Grace George  
Sarah Undershaft..... Norah Lamson  
Adolphus Cusins..... Ernest Lawford  
Charles Lomax..... John Cromwell  
Andrew Undershaft..... Louis Calvert  
Rummy Mitchens..... Margaret Calvert  
Snobby Price..... Arthur Eldred  
Jenny Hill..... Mary Nash  
Peter Shirley..... Richard Clark  
Bill Walker..... Conway Tearle  
Mrs. Baines..... Josephine Lovett  
Bilton..... Paul Bliss

SYNOPSIS: Act I.—Library of Lady Britomart's House in Wilton Crescent, London. After Dinner on a January Night. Act II.—The Yard of the West Ham Shelter of the Salvation Army. The Next Morning. Act III.—Scene 1—Same as Act I. The Next Day. Scene 2—Undershaft Munition Works, Perivale, St. Andrews.  
Time—The Present. Place—England. Play staged by Louis Calvert.

It's an ill wind that does not blow somebody some good, and were it not for the great European war we probably would not have seen George Bernard Shaw's comedy, "Major Barbara," for it is no doubt that Shaw's ideas of war (as spoken by Andrew Undershaft, the millionaire ammunition manufacturer in the play) had much to do with Grace George producing it.

The play has long been familiar to us in book form. It had been acted in London in 1905, and later revived with Annie Russell in the title role, but up to Thursday evening, Dec. 9, save for a single performance in New Haven, it had never been played on the American stage. It is in many respects the most important of the Shaw plays. It is not only amusing, but it is a play that is earnest, truthful, intensely dramatic, brilliant in dialogue, and always entertaining.

As we all know, nothing that society accepts as satisfactory ever escapes the satire of Shaw. This time he takes in hand the Salvation Army, but so contrives satire and sympathy in his treatment of it that one has to stop and think whether the brilliant Irishman is laughing at it or endorsing it.

Shaw does not pretend that his characters exist, or that the events in "Major Barbara" did or could happen, for in his preface he says: "This play of mine is, I hope, both true and inspired; but whoever says that it all happened, and that faith in it and understanding of it consist in actually believing that it is a record of an actual occurrence, is, to speak according to Scripture, a fool and a liar, and is hereby solemnly denounced and cursed as such by me, the author, to all posterity." And so we will let Shaw give his opinion of his own work.

Lady Britomart, the mother of two grown daughters and a son, is separated from her husband, Andrew Undershaft, a millionaire manufacturer of cannons and gun-powder. The father had not seen his children since they were babes. His wife sent for him because she wanted more money for them. Barbara, the eldest daughter, had joined the Salvation Army and had risen to the rank of major. She and her father take a great liking to each other. There is a great intellectual and spiritual conflict between these two. She is strong in her defense of the Salvation Army until she learns that it had accepted \$5,000 from a whiskey distiller. This is a bitter blow to her, and she resigns from the army but takes up her work among the men employed in the large ammunition factory of her father.

Says her father to her: "It's a cheap work converting starving men with a Bible in one hand and a slice of bread in the other. I will undertake to convert West Ham to Mohammedanism on the same terms. Try your hand on my men. Their souls are hungry because their bodies are full."

Major Barbara was, of course, acted by Grace George. The role demands comedy and emotionalism, and this charming and delightful young star left nothing to be desired in her performance. In the long gallery of stage portraits which she has given us, Miss George's portrayal of the little army lass takes a place near the top.

Louis Calvert, who played the role of Undershaft in its original London production, was engaged by Miss George and gave a quiet but always eloquent performance. At times, however, he stumbled over his lines, which was a pity, because it is this character that Shaw makes his mouth-piece.

Conway Tearle, an excellent actor, who was always assigned to "full dress and cutaway" roles, was given the role of Bill Walker, a tough "bloke" from Whitechapel, and surprised all with the excellence of his interpretation. This man can act, and every role given him is handled with intelligence. Tearle's "Bill Walker" is sure to live long in the memory of all who see it.

Ernest Lawford was droll, whimsical and humorous as Adolphus Cusins, the Greek professor, and scored one of the biggest hits of the evening.

Other players who did good work were Mary Nash, as a Salvation lassie; Charlotte Granville, as Lady Britomart; John Cromwell, in a "silly ass" role; Arthur Eldred, as Snobby Price; Margaret Calvert, as Rummy Mitchens; Richard Clark, as Peter Shirley, and Clarence Derwent as Stephen Undershaft.

"Major Barbara" is well worth a visit to the Playhouse.

Keith's Bronx (Robert Jeannette, mgr.)—"The stock offers 'Friends' for this week.

Hurtig & Seamon's (Louis Hurtig, mgr.)—"For this week Strolling Players.

Miner's Bronx (E. C. Miner, mgr.)—"Fred Irwin's Majestics this week.

DR. MAX THOREK  
(OF CHICAGO)

Wishes to announce that he will arrive in New York City about Dec. 23 for a limited stay at the Hotel Knickerbocker.

Brooklyn, N. Y.—Montauk (Louis Werba, mgr.) Julian Eltinge this week. Mrs. Patricia Campbell next week.  
MAJESTIC (J. E. Pierce, mgr.)—"Nobody Home" this week.

TELLER'S SABBATH (Leo C. Teller, mgr.)—"On Trial" this week. "The Birth of a Nation" next week.

ACADEMY OF MUSIC (F. D. Edsall, mgr.)—Concerts, musical entertainments, lectures, etc. Dwight Elmendorf Dec. 15, "The Battle Cry of Peace" 20.  
ORPHEUM (F. A. Girard, mgr.)—Bill 13-18: "Fighting in France" pictures, Marshall Montgomery, Adelalde Herrmann, Lloyd and Britt, Conlin, Steele and Parks, Bancroft and Broske, Du For Bros., Booth and Leander, and "The Forest Fire."

PROSPECT (Wm. Masand, mgr.)—Bill 13-18: Grace La Rue, Van and Shenck, Harry Cooper and company, Anna Laughlin and William Gaxton, Dorothy Shoemaker and company, Everest's monkeys, Fields and Holiday, Four Danubies, Bobt Henry Hodge, and Bond and Gasson.

BUSHWICK (Benedict Blatt, mgr.)—Bill 13-18: Emma Carus and company, Horelik Family, Hoey and Lee, Oliver and Oip, Kaufman Brothers, Misses Lightner and Alexander, Mr. and Mrs. Gordon Wilde, Weber, Dolan and Frazer, Beeman and Anderson, Grant and Hayes, and Fred and Albert.

FLATBUSH (James T. Dolan, mgr.)—Bill 13-18: Middleton and Spelmeyer, Ed. Morton, Sarah Padden and company, Curzon Sisters, Cummings and Gladys, Susan Tompkins, Wentworth, Vesta and Teddy, and Foley and O'Neil.

TRIANGLE (Edward Trail, mgr.)—Triangle films.

GOTHAM (Charles Umia, mgr.)—"The MacCurly Players, in 'A Desperate Chance,' this week.

"No Mother to Guide Her" next week.

GAIETY (Wm. Woolfolk, mgr.)—September Morning Glories this week. Tango Queens next week.

STAR (M. J. Joyce, mgr.)—Girls from Joyland this week.

GRAND (Lew Parker, mgr.)—"The Grand Opera House Stock Co. presents 'The Price' this week.

"What Money Can't Buy" next.

CASINO (Chas. Daniels, mgr.)—Star and Garter Show this week. Follies of the Day next.

EMPIRE (J. H. Curtin, mgr.)—London Belles this week. Majestics next week.

BROADWAY, GREENPOINT, WABWICK, DE KALB, COMEDY, KEENEY'S, BILBO, OLYMPIC, PALACE, FOLLY, FIFTH AVENUE, PUTNAM, HILSNET, BEDFORD, FULTON, vaudeville and pictures.

CUMBERLAND, DUFFIELD, LINDEN, MADISON, OXFORD, ROYAL, etc., motion pictures.

## NOTES.

HARRY LAUDER is to include Brooklyn in his eighth annual tour of America, which is now under way, under the management of William Morris. The noted Scottish comedian will play the Academy of Music for one day, Saturday, Jan. 8, giving afternoon and evening performances.

"THE BATTLE CRY OF PEACE" comes to the Academy Dec. 26, for a limited run.

FOLLOWING the engagement of "Nobody Home," at the Majestic Theatre, that playhouse will be dark for the five nights before Christmas. On Christmas afternoon it will re-open with "Two in Company," giving two performances on Christmas Day, and remain for the following week.

## INCREASED RATES.

WASHINGTON, Dec. 11.—General increases in passenger fares on Western railroads have been authorized by the Interstate Commerce Commission.

Proposed increases in Illinois, Wisconsin, the Michigan upper peninsula, Minnesota, Iowa, Nebraska, Missouri, north of Missouri River and in Kansas on and north of the main line of the Union Pacific from Kansas City to the Colorado State line, were disapproved, but the commission held that an interstate basis of 2.4 cents per mile was justified.

In Missouri south of the Missouri River and in Kansas south of the main line of the Union Pacific proposed increases were disapproved, but an interstate basis of 2.6 cents per mile was allowed.

Proposed increases from points within which new rates were authorized to points on the main lines in California, Arizona, Utah, Nevada, Colorado, Wyoming, New Mexico, Arkansas, Oklahoma and Texas were pronounced unreasonable, where the fare would be higher than that constructed on the rate table existing to the East. A basing rate of two and a half cents a mile in North and South Dakota, and three cents in the States South and West was approved.

## MILEAGE TICKET RATES UP.

Increase on mileage tickets to make them 2 1/2 cents a mile North of the Missouri River in Missouri and on and North of the Union Pacific main line in Kansas were approved. A mileage ticket rate of 2 1/2 cents a mile South of the same dividing lines was pronounced justified.

Increases in fare to the East of Michigan, Illinois, Iowa, Minnesota, Wisconsin, Nebraska, Missouri and Kansas, based on rates newly authorized in that territory, were pronounced reasonable.



## CHICAGO VAUDEVILLE.

Dec. 13, 1915.

## PALACE.

Yankee and Dixie, clever dogs opened bill.

"Memories," fantasy embracing Raphael Pizzi as Omar Khayyam, George Bruce Scott as Thomas Moore, and E. Paul Southe as Robert Burns, showed reunion of great men, incorporating famous poems from their pens with novel scenic effects.

Charles Olcott got three bows reciting and singing his own character songs.

Rose Harry and James Langdon made a big hit with "Johnny's New Car," getting five curtain calls.

Watson-Sisters got fine reception for their first time in Chicago since deserting burlesque. They sang "America I Love You," "I'm Simply Crazy About You, Louisville" and "Haunted House" to a big hand.

Mrs. Leslie Carter repeated a brief version of "Zaza," seen here last season, with Ward Thornton and Dolore Belasco assisting, to numerous curtain calls.

Willie Solar did some great dancing and sang "Down in Savannah, Ga.," to enthusiastic encores.

The Aerial Macs proved an exceptionally strong closer.

Next week: Eva Tanguay, Thomas Egan, Jas. Hussey and Jack Boyle, Erwin and Jane Connolly, Dunbar's Maryland Singers, Pipifax and Paolo, Julia Curtis.

## MAJESTIC.

Grace Carlisle and Jules Romer incorporated Bond's "Perfect Day" song and title number in new fifteen minute act, entitled "Just a Song at Twilight."

Clemons and Dean got three bows after fourteen minutes of musical comedy. They endeavor putting over "Let Them Alone, They're Married" very nicely.

Billy Bouncer proved some bouncer.

Willie Wakefield took three bows and two encores, singing "Don't Listen, Tick Tock Clock," "Good World After All" and "If You Come Down to Virginia," and proved same old favorite.

Martin Beck's "The Passion Play of Washington Square" occupied twenty-five interesting minutes, with talented Mary Servosa, surrounded by Frederick Hand, Gertrude Maitland, Joseph Eggerton, Richard Collins, Secunda Virtus, James Jarvis and Robert Burns. The quality of the sketch warranted the big cast. They took five bows.

Billie Burke's "Tango Shoes" ran for twenty-five minutes, getting four urgently called-for curtain calls.

Henrietta Crossmann interpreted "Cous'n Eleanor," supported by Maralyn Reed, William Bonnell, Raymond Waldburn and Grace Goodall, and was enthusiastically received.

Sophie Tucker showed she can sing a ballad, featuring "Mother," "Mollie, Dear," "Old Home Town of Mine," "Dancing Shoes," "Is There Still Room 'Neath the Apple Tree," and songs she used when here last, including "It's All Your Fault," "Army," and "Suffering Suffragette."

Meehan's canines showed a real acrobatic skit.

Next week: McIntyre and Heath, Belle Baker, Four Marx Brothers and company, Metropolitan Dancers, Bert Fitzgerald, Charles and Fannie Van, George O'Connell, Paul Lavarre and Brother.

To get the best production results in cinematography, director and camera man must work together. There is no phase of the business, or art if you prefer to call it that, where co-operation is more necessary. The beneficial results of thorough team work of this sort will be noted in "The Red Circle," the forthcoming serial Balboa-Pathe release, featuring Ruth Roland and Frank Mayo.

This story of romance, hereditary crime and humanity has been developed in fourteen reel chapters by Will M. Ritchey, from the basic idea supplied by H. M. Horkheimer, president and general manager of the Balboa Company.

In it, the plot is the principal ingredient for holding the attention, the usual artificial thrills and clasp trap trimming of continued screen stories having been eschewed. Because of this fact, "The Red Circle" has been attractive from the production end. Sherwood Macdonald is the director in charge, and he has had the valuable assistance of William Beckway, Balboa's head cameraman.

Because of the many interesting features he had put on for them, Mr. Macdonald was selected by the Horkheimer Brothers to direct "The Red Circle." Those who have seen the initial episode agree that no mistake was made.

## CIRCUS

## BRIDGEPORT MAY LOSE B. &amp; B. CIRCUS.

## RUMOR HAS IT THAT SHOW WILL WINTER ELSEWHERE.

Bridgeport, Conn., is up in arms because Dame Rumor has caused it to be spread around the town that it is to lose one of its time-honored institutions.

Whether there is just cause for this agitation the excited citizen of Bridgeport has not troubled himself to find out definitely, but the report will not down that the land on which the Winter quarters of the Barnum & Bailey Circus stands is about to be sold. It is known to be a very valuable piece of property, and it is also known that the Ringling Bros. have received many offers for it. As a business proposition the Ringlings could do much worse than having their two big shows winter at one place, to say nothing of the financial profit which would accrue to them from the sale of the property.

For sentimental reasons the people of Bridgeport do not want to lose the B. & B. Show, not because it is a circus, but because it is the last of Barnum's creations of which the general public is informed. P. T. Barnum is regarded as Bridgeport's greatest benefactor. He gave to the city one of its prettiest parks. The city was also enriched by his gift of an institute. And, perhaps, more than all, because Bridgeport became known to the world over as the home of Phineas T. Barnum.

And now to lose the Barnum Show! But sentiment and business have little place together. The site is wanted for a huge factory building, and while denials are made by the attaches around the Winter quarters there is little reason to doubt that the closing of the tenting season of 1916 will see the Barnum & Bailey Circus wending its way to Baraboo, to winter beside its sister aggregation, the Ringling Bros. Show.

## FOREPAUGH-SELLS SHOW SOLD.

BARABOO, Wis., Dec. 9.—The Ringling Brothers have decided to let go of one of their big circuses, the Forepaugh-Sells Circus, which has been part of their combination, because one of the old owners of the Hagenbeck-Wallace Shows, B. M. Wallace, cannot bear to be away from the smell of the tanbark. Mr. Wallace, who is now in retirement at Peru, Ind., is associated with Charles E. Cory and Jerry Muggavin in the deal.

Jerry Muggavin is a former native of Terre Haute, Ind., and has been interested in Howe's London Shows and Robinson's Circus. Ringling Bros. wanted \$100,000 just for the name of the show without a single tent stake or wagon.

MRS. DOLLY ODELL, of 425 1/2 South Fourth Street, East St. Louis, Ill., is interesting herself in the case of Dr. Allen, who can be addressed, Box C, State Prison, Waupen, Wis.

HARVEY JOHNSON, PERCY BROWN are in Louisville with an indoor circus. Al Condon is at the Magnolia Garden, Louisville, Ky. Harvey Johnson will join Maitland, the contortionist, after the holidays.

## PERFORMERS DONATE SERVICES.

HOT SPRINGS, Ark.

The success of the first annual "Society Circus," given under the auspices of local charity, was eclipsed recently, when the second offering in this line, at the Auditorium Theatre, brought out the largest and most representative audience that has gathered in some time here. It was entertained in rare fashion with eight numbers of high class features. Mrs. W. G. Maurice, a moving spirit in the Juvenile League, under whose auspices the event was scheduled, proclaimed the entertainment's success far ahead of even the happiest anticipations.

The money derived from the benefit was originally to have been used in purchasing school books and clothing for the poor kiddies of the community kept out of school for lack of such necessities—but after the sad visitation of last Thanksgiving afternoon it was decided to divide the proceeds with the sufferers.

The performance was opened with a song, story telling and buck and wing dancing by Eddie Spear. Misses Juanita Gilliam, Ellen Anderson and Mrs. J. Addison Lambeth formed a trio, accompanied by Mrs. Claude Marsh at piano; Billy Maurice, who thirty years ago was a prominent entertainer, appeared in a monologue; Vittorio and Georgette, the "Upside Down Boys," of the Ringling Bros. Circus, presented their act; Harvey Hale, who is press representative of the Robinson Shows, played a banjo; a quintette, composed of Misses Bess Shrimplin, May Clemons, Rene Stearns, and Mrs. Whit Stearns and Verna Ledgerwood, accompanied by Mrs. Frank Parker, on piano; Dr. O. W. Huff, on violin, and Louis Valle, on violin, offered a number of old fashioned Southern melodies splendidly; Al Reynolds gave an oratorical effusion on prohibition and sang, and the Three Johns, equilibrista, closed the performance.

## SAN ANTONIO NEWS.

Preparations for the Showman's Christmas Tree, at the Gunter Hotel, in San Antonio, Tex., were completed under the management of Manning B. Plets. At the previous celebration arrangements were made for a real circus performance in the hotel lobby. This year's plans are even more elaborate, for in addition to the circus a side show and concert will be given, talent being furnished by the many shows wintering in the city.

In the afternoon the reunion dinner for the carnival show people will be served in the new ball room. A large Christmas tree will stand in the centre of the lobby of the hotel, and gifts will be distributed to every guest. Earl Walker, of Austin, who has always been a favorite as a clown, will appear this year with new "stunts."

C. A. Wortham, owner of the Wortham Shows, reached San Antonio last week, and installed his shows at the Fair Ground. Other carnival aggregations that have arrived in San Antonio are, De Kreko Bros. and J. H. Backman, and among other showmen are T. E. McNew, Paul Hunter, "Faint Dave" Morris and Harry D. Potter.

An old fashioned Christmas tree will be given complimentary to the "Henrietta" company, which will appear in that city 25-27.

At the St. Anthony Hotel arrangements are being made by Mrs. Crane, for the big family Christmas tree. Mrs. Crane will take the roll of Mrs. Santa Claus. Celebrations will begin Christmas Eve, with a big dinner for the company.

The Rotary Club will also have a Christmas tree for the poor.

## REGISTER YOUR ACT.

THIS COUPON will be numbered and attached to your contribution, and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used. Further acknowledgment will be made by the names and numbers being published each week as received.

Address your contributions to

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752—Joe and Manny Worth..... Sketch



# MELODY LANE

BY JACK EDWARDS.

## 1916 TO BE BANNER YEAR FOR SHAPIRO-BERNSTEIN MUSIC CO.

Louis Bernstein, president of the Shapiro-Bernstein Music Co., who has been building a foundation for the coming season by signing many of the best composers and song demonstrators in the business, is looking forward to the greatest year in the career of the Shapiro-Bernstein Music Co. To start off with he recently signed Al. Plantadosi and Joe Goodwin, two boys who have written some of the world's greatest ballads.

Their first song, "What a Wonderful Mother You'd Be," was released only two weeks ago by Mr. Bernstein, and its success is already music history.

Bessie Wynn, one of vaudeville's most capable artists, thought so much of the song that she accepted it at once as her feature number, and last week, at the Alhambra Theatre, it created such a sensation that she wrote Mr. Plantadosi a letter complimenting him and Joe Goodwin for writing such a beautiful song.

Van and Schenck, at the Colonial Theatre, also made it their feature song, and here, also, it was the real hit of the program.

### ONLY SONG IN PLAY.

An unusual feature of H. H. Frazee's new comedy production of Yiddish life, by Clara Lipman and Samuel Shipman, is the rendering of "Israel," a ballad by Bobby North, in the third act. The poem was written by Addison Burkhardt, whose "Rose of the Ghetto" is well remembered. Fred Fischer is the composer.

## TO LEWIS F. MUIR.

The sun has set, and as it sets a life has passed from out this world of care and strife. A life yet in its Spring, but who shall dare dispute the moment of the Reaper's night.

It was but yesterday he gazed on fame in civilization's world, all know his name, But one more step to go, when lo, behold, Without a warning, death's grim angel came.

To-day we're here, to-morrow passed away, Forgotten, once we're layed beneath the clay. But with this one, while dust to dust takes place Let all our thoughts turn back to yesterday.

LEW COLWELL.

## "TO MY FRIEND IN MELODY LANE WHO'S LEFT A WORLD OF PAIN."

They've laid away a stranger—  
To me a stranger sure.  
But thru' his songs I've known him long—  
This Lewis F. Muir.

And to me it seems a funeral  
Has passed right o'er my head—  
For a sympathetic vibration  
Made me honor the man now dead.

The world of music lovers,  
Composers and authors, as well,  
Will miss the man who's left us  
With no other message to tell.  
For his message to us in music  
Has made each of us spend happy hours,  
And just lots of us now miss him  
As he sleeps beneath the flowers.  
As a writer I hope to climb,  
And success I feel is sure.  
My goal I'll feel I've reached  
When I rank with Lewis F. Muir.

JEFF MORGAN.

## A NOVELTY IN "DIXIE" SONGS.

Songs about home and love and mother are hardly more numerous than the ditties that have been written about "Dixie" ever since the South was the South. Most of them have gone the way of all flesh. In other words, they are as dead as the dodo. But here's a new Dixie song that is a delight because it really is different.

It seems a tall claim to say that it looks as though it might rival that immortal Dixie song that everybody in this wonderful country rises and cheers whenever it's played, but that is what the publishers think of it, and that's what a great many professional singers who have hastened to sing it agree is a perfectly legitimate claim.

"Are You from Dixie?" is the name of this new song, and, as if to sweeten sugar, it bears the sub-title "Cause I'm From Dixie, Too!" It is the joint work of Jack Yellen, who wrote the words, and George L. Cobb, who did the music, and a highly creditable job these boys have made of it. "Are You from Dixie?" is clear proof that it's quite possible, even in these blasé days, to treat an old subject in a new way. This is so much the case in this particular song, that the subject itself seems new. The fact is that "Are You From Dixie?" is treated from so entirely different an angle that it cannot be compared with other Dixie songs at all, being both utterly unlike them and far superior in every way. Vaudeville performers on every hand welcome it warmly and report that their audiences do likewise, and it would certainly appear that the house of M. Witmark & Sons have once more held the winning hand and have scooped in the "pot."

## MORSE AND JOHNSON'S "M-O-T-H-E-R" SONG A POSITIVE HIT AND THE TALK OF SONGDOM.

As Eva Tanguay remarked recently in Chicago: "M-O-T-H-E-R, a Word That Means the World to Me is the greatest song I have ever sung." So it is with every act that is using it. It is a positive hit in every house in which it is rendered. Last week, at the Alhambra Theatre, in New York, Morris and Beasley featured it and scored the hit of their careers. "Zit," in *The Evening Journal*, reported that as the audience was leaving the theatre they asked Manager Bailey where they could buy a copy. Sounds like one of those sensations, eh! The publicity given the song in every city by the "Feist System" makes it one of the most sought-after songs published this season.

## HARRY VON TILZER IS BACK.

"Close to My Heart," the song that Harry Von Tilzer and Benny Bornstein, his professional manager, are predicting to be the next real hit in songland, is showing up wonderfully well.

Harry is in the game with heart and soul, and if he don't come across with a few of his old time successes it won't be his fault.

At present he is writing several new songs with Jack Mahoney that he will shortly announce. The other numbers in the Von Tilzer catalogue are also showing up in good shape.

## BROADWAY'S BEST.

They haven't stopped talking yet about the wonderful catalogue of songs controlled by the Broadway Music Co. It is a known fact that Will Von Tilzer has about one of the best collections of songs ever published by one house.

Few songs can class with his ever popular "There's a Lane Without a Turning on the Way to Home, Sweet Home" and "My Little Girl." The last one has been a favorite for the past six months, and judging from the reception it gets after each rendition it is bound to last for some time to come.

### WHAT IS HIS NATIONALITY?

It has been a mystery among the profession about Jack Glogau, with Feist staff. He has written four Italian songs, six Irish songs, three Indian songs, two Jewish songs and three coon songs.

### NEW YORK'S FEATURE SONGS.

- "M-O-T-H-E-R, a Word That Means the World to Me".....(LEO. FEIST, INC.)
- "When It's Orange Blossom Time in Loveland".....(JOE MORRIS, INC.)
- "Norway".....(LEO. FEIST, INC.)
- "That's the Song of Songs For Me" (SHAPIRO-BERNSTEIN Co.)
- "My Sweet Adair".....(JOE W. STERN & Co.)
- "Piney Ridge".....(SHAPIRO-BERNSTEIN Co.)
- "Put Me to Sleep With an Old Fashioned Melody".....(BROADWAY MUSIC Co.)
- "Could the Dreams of a Dreamer Come True" (JOE MORRIS Co.)
- "The Little Grey Mother" (M. WITMARK & SONS.)
- "My Little Dream-Girl" (JOS. W. STERN & Co.)
- "A Little Bit of Heaven" (M. WITMARK & SONS.)
- "Pigeon Walk".....(BROADWAY MUSIC Co.)
- "Can You Pay?".....(CHAS. K. HARRIS.)
- "When It's Tulip Time in Holland" (J. H. REMICK & Co.)
- "Molly, Dear, It's You I'm After" (J. H. REMICK & Co.)
- "There's a Lane Without a Turning on the Way to Home, Sweet Home" (B'WAY MUSIC Co.)
- "What a Wonderful Mother You'd Be" (SHAPIRO-BERNSTEIN Co.)

## AL. PLANTADOSI A "SURPRISE" AT LOEW'S NATIONAL.

### "MOTHER" SONG A SENSATION.

Last Wednesday night, at Loew's National Theatre, Al. Plantadosi, writer of some fifty song hits, was put on by General Manager Joe Schenck as one of the real surprises of the season. It was the first time I have been able to catch Al. doing a vaudeville, although it wasn't his first appearance on the boards. Al. went over big, if applause counts for anything.

He introduced several of his new songs, a pickaninny number, an Irish song, and his whirlwind ballad, "What a Wonderful Mother You'd Be."

The "Mother" song was a positive sensation, Al. demonstrating that he knows how to put over a song as well as write them. The reception that greeted "What a Wonderful Mother You'd Be" is proof positive that the number will be one of this season's clean-ups.

### M. P. A.

A new society has been formed called the "M. P. A." Jack McCoy is president, and a letter to him will bring full instructions.

## J. H. REMICK'S CATALOGUE ONE OF THE BEST IN BUSINESS.

Living up to their reputation as one of the leading publishers of popular music, the J. H. Remick Company have the best, if not the greatest popular song catalogue in the history of the firm.

Mose Gumble, who has been connected with this firm ever since it had a New York office, is sitting back in his easy arm chair and laughing at the other fellows trying to put over their hits. Mose remarked last week that while his firm hasn't any of those sensational kind, he has about twelve of the best sellers on the market, including "Sooner or Later," "Dancing the Jelly Roll," "Save Your Kisses Till the Boys Come Home," "Wedding of the Sunshine and the Rose," "Molly, Dear, It's You I'm After," "The Sweetest Girl in Monterey" and "Listen to the Dixie Band."

### AN "INTERESTING EVENT."

M. Witmark & Sons' newest hit, the melodious and charming daisy introduced as "The Daughter of Mother Machree" evoked the following telegram, received by this house from Bert Wainwright, who is touring in vaudeville with the big act, "Colonial Days." Says the appreciative Bert in his wire, sent from Seattle, the other day: "Put 'Daughter of Mother Machree' in act Thanksgiving Day. Song went big in Spokane and Seattle. It is the greatest applause getter for me since 'Mother Machree' was born. Glad 'Mother Machree' gave birth to such a daughter. Will keep song in the act. Bert Wainwright."

## "WHEN IT'S ORANGE BLOSSOM TIME IN LOVELAND" A SURE WINNER.

Joe Morris certainly made no mistake when he picked Jeff Brannen and Arthur Lange's ballad, "When It's Orange Blossom Time in Loveland" as his next hit.

Joe has published some hit songs, but few have shown up so wonderfully well in so short a time. Last week, in Philadelphia, it was featured in eleven of the fourteen theatres this burg boasts of, and in each one it was a positive sensation.

Another song by the same writers that is showing up well is "Could the Dreams of a Dreamer Come True."

"To Lou" is also going along in good shape.

## LOOKS LIKE A WINNER.

It begins to look as though Chas. K. Harris was going to put over his latest song, "The Lights of My Home Town."

Freeman and Durham, playing the Orpheum Circuit, wrote to Louie Cohn that the song was the best number they ever featured. And so it goes with almost every act that is featuring it.

## NOW FOR THE "FATHER" SONGS.

Golly, what a wonderful opportunity for a "Father" song is waiting for one of the publishers. While the battle of "Mother" songs goes gaily on, some lucky one is going to clean up with the "Daddy." I hear that already there are at least four of the publishers who have considered this style of song, but are a trifle skeptical about putting one out.

The Broadway Music Co. last week accepted one from Nat Vincent and Billy Tracey, and, I understand, are going after it.

Can you imagine a singer rendering a "Mother" song, and following with one about "Father"? I can.



MOE KLEEMAN.



## TEDDY MORSE'S MUSINGS.

PHILADELPHIA, PA.

DEAR JACK: This is a splendid town, and is rightfully called the City of Brotherly Love. Didn't see the least sign of a concealed stiletto, nor the suspicious bulge in a hip pocket of an automatic, not even a bomb outrage was committed during the entire week. Wonderful stores, busy thoroughfares, pretty girls, and a bustle and a bustle that reminds you of N. Y., but the atmosphere is different.

As fine a vaudeville bill as could be put together was the Keith offering for the week. The Ioleen Sisters, in a daring wirewalking and sharp-shooting act; Eddie Kane and Jay Herman, two great boys, in a fifty fifteen minute melange that was immense; Fred Hallen and Mollie Fuller, with their clever Julie McCree act, the "Corridor of Fame"; Mc Connell and Simpson, in a side splitting sketch, which gives Lulu McConnell a chance to show she's one of the most naturally funny women on the stage to-day; Willard, in his growing specialty; Billy B. Van and the Bouncing Beaumont Sisters, making the audiences howl with laughter at every performance; George MacFarlane, singing his way right into the hearts of old and young in his usual taking manner; Delmore and Lee, with their classy revolving ladder gymnastics; and Dorothy Toye, a charming little lady, whose two voices were a revelation and a surprise to everyone.

I always supposed there was more or less jealousy in the theatrical business, especially among the artists on the vaudeville stage, but not one iota have I seen so far. In fact, just the reverse is the case, for the cordial feeling and the desire to help one another, shown by the people on the Keith circuit, where I have been, is positively delightful to witness, and kind of makes you say to yourself that you are going to be that way, too. Unconsciously, the artist practises and lives the golden rule. About Tuesday, Billy B. Van decided to have some fun with George MacFarlane. He opens his act with a melody of Gilbert & Sullivan's airs, and that part of "Pinafore" which says, "I Am the Captain of the Pinafore," and the chorus is supposed to answer, "What, Never?" Well, Billy B. got Lulu McConnell, Dorothy Toye and Willard, all dressed up in frock wigs and make-ups, Billy even going so far as to buy a helmet and a tin sword for himself, and when it came to the "What! Never?" line, out they marched on the stage and delivered the line a la comic opera. Well, you can imagine the howl of laughter that went up from that audience and George MacFarlane, too. It was such a hit with everyone that they did it every show, and each performance would spring new make-ups on each other. That's the spirit of the good fellowship idealized, and Manager Harry Jordan said it was the most pleasant week, and the happiest, cleverest bunch of artists he'd had in his theatre in years.

Visited the Victor Phonograph Co.'s plant in Camden with Billy B. Van and George MacFarlane, and met C. G. Childs, the recording expert *de l'art* of the phonograph business. We were received as courteously and graciously as Caruso or John McCormack, and were at home in two shakes of the little Victor dog's tail. This is the place that sends all those nice mechanical royalty checks to the pubs., and which they so hate to receive. It's easy to see why the Victor people are a success. When I start my five cent phonograph record factory I'm going to pattern it after this one.

The song writers, boosters and publishers I met here (notice I put the song writers first) made me feel like I was on Broadway. Frank Fogarty dashed in and out of town as fast as he tells his stories. Frank Bohm hustled around here for a few hours, smiling at every one. George O'Brien looked things over. Ed. Edwards, Witmark's man, made his presence felt. Milt Stevens, Jos. Morris' act sleuth, waylaid me, and Cliff Odums, who looks like a moving picture leading man, and is the fastest trump card here, rode me around in his "Buick" bearcat. Then there was sad-eyed, soulful-looking Leo Wood, with a girl act with sixteen kiddies in it, and mournful lyrics in his pocket. The Arion Quartette put over some close

harmony for me on the "Mother" song. They're 11th Dave Marion's Show.

Well, Jack, I hope you'll take good care of all the presents that arrive for me. If necessary, you can put them in storage (cold preferred). I'm wishing you and everyone a Merry Christmas and a Happy New Year now. Nothing like being first, you know.

Regards to you and all the music boys.

Sincerely, THEODORE MORSE.

## A MAURICE ABRAHAMS HIT?

"Is There Still Room for Me 'Neath the Old Apple Tree?" the latest release by the Maurice Abrahams Music Co., bears all the earmarks of becoming the next hit of this firm. Maurice wrote the melody and Edgar Leslie and Lew Brown the lyric. Some combination. Frankie Fay introduced it last week at the National Theatre and everybody in the audience began humming it.

## A HIT IS KNOWN BY THE REQUESTS IT GETS.

The wide-awake cabaret director is he who sees to it that his musicians and entertainers are well and continuously supplied with all the songs that are most in request to-day. By that we don't mean the trade term. Go to any popular place of entertainment where cabaret features are in vogue and note the number of visitors who ask for their favorite songs to be sung or played. They are legion, and when they get what they want they prove the steadiest patrons a manager can ask for. A recent investigation undertaken by a curious seeker after facts and figures disclosed the interesting fact that among the dozen numbers that are asked for most frequently at all the leading restaurants, hotels and cabarets in New York to-day, no less than seven songs published by the house of M. Witmark & Sons were among them. There was "A Little Bit of Heaven," the song that followed and almost outdoes the fame—if that is really possible—of "Mother Machree," which is, of course, one of the seven. There's "The Little Grey Mother," the healthiest song ever written; "Sweet Kentucky Lady," the ballad par excellence of the South; "Can't You Hear Me Callin' Caroline?" the most standard song of the decade; "When Irish Eyes are Smiling," which Chauncey Olcott first introduced to a delighted world, and "Who Knows?" than which a more haunting, melodious setting to a beautiful poem has yet to be written.

These by no means exhaust the list of Witmark songs that are heard so frequently by special request. Over and over again in one evening they are featured. Others include: "The Daughter of Mother Machree," "Are You from Dixie?" "Gypsy Love Song," "Kiss Me Again," "Those Songs My Mother Used to Sing," "In the Garden of My Heart" and "Where the River Shannon Flows." The singing of any of these Witmark songs, request or no request, is bound to bring the applause. Go anywhere and you'll find that fact incontrovertible.

## OUT OF TOWN NEWS

Newark, N. J.—Newark (Geo. W. Robbins, mgr.) "Some Baby" makes its first local appearance with Jefferson De Angelis in the leading role, Dec. 13-18. The Chicago Tribune's war pictures Dec. 20-25.

SHUBERT (Lee Ottolengui, mgr.)—William Faversham, in "The Hawk," 13-18. Actor's Fund benefit 20. The house will be dark 21-24, and on Christmas Day William Hodge will open for a week's engagement.

PARK PLACE (Forsberg & Jacobs, mgrs.)—The Forsberg Players present "Two Bad Brown Eyes" 13-18.

MINER'S EMPIRE (Tom Miner, mgr.)—Harry Hastings' Big Show 13-18, with Dan Coleman featured. The Star and Garter Show 20-25.

KEENEY'S (John McNally, mgr.)—An exceptionally strong bill 13-15 includes: Mlle. Adgie and her lions, Bert Hanlon, Lee Beggs and company, Abe Atabibble and company, Fox and Senna, and Harry Orten and the Five O'Connor Sisters.

LYRIC (F. Rossnagle, mgr.)—Bill 13-15: Aerial Clark, Anna Lawton, Jane Dane and company, in "The Girl from Maine." Five Coulters, and Watkins and Donner. Bill 16-18: William Harlow and company, Roland and Hastings, and Trolland and Hart, and others.

LOEW'S (Eugene Meyer, mgr.)—Two Xylo Maids, Williams and Merrigan, the Cromwells, Skipper and Kastrup, Wilson Misner's "Ships That Pass in the Night," Coleman Goetz, La France-Rose Troupe, 13-15.

## NOTES.

A new two manual pipe organ has been installed in the Goodwin Theatre by the American Master Organ Co.

FRANK R. YUDKINS, manager of a Newark film exchange, has been arrested on a charge of wife desertion.

The New City Theatre, at Orange and Seventh Streets, was opened last week. The house was erected at a cost of \$100,000, and seats one thousand five hundred.

Jersey City, N. J.—Majestic (Frank E. Henderson, mgr.) natural color motion pictures, "With the Fighting Forces of Europe," Dec. 13-18.

ACADEMY (Cary McAdow, mgr.)—Harry Hastings' Tango Queens 13-18.

KEITH'S (W. B. Garyn, mgr.)—Bill 13-15: Sam J. Curtis and his Golfing Girls, Sylvia Loyal and Pirrot, Allen Atwell, Claude and Marion Cleveland, the Langsloves, and Dunlay and Merrill. Bill 16-18: The Creole Band, George Nash and company, the Howard Sisters, Ashton and Fonde, Dave Nolan and Gertie St. Clair.

Hoboken, N. J.—Empire (A. M. Bruggeman, mgr.) the Girl Trust Dec. 13-18, with Frank A. Burt, Maudie Heath, Nellie Francis, Edna Green, Augusta Lang, and others. Roseland Girls 20-25.

LYRIC (G. S. Riggs, mgr.)—Bill 13-15: Mme.

El Fl, Keene and Williams, Wm. X. Seaton and company, Ford and Truly, and the Four Valentines. Bill 16-18: Gloria Foy and company, Willie Smith, Hilda Schnee, Roeber and Gibson, and the Wilsons.

Terre Haute, Ind.—Grand (Chas. Smith, mgr.) feature pictures on open dates. "Peg o' My Heart" Dec. 15, "It Pays to Advertise" matinee and night 25.

HIPPODROME (T. W. Barhydt Jr., mgr.)—Bill 13-15: Martinetti and Sylvester, Three Vagrants, Lowell and Esther Drew, Edwin George and Six Military Dancers. Bill 16-19: Frank and Clara La Tour, Granville and Mack, Huling's seals, Chris Richards, and Style Revue.

NEW COLONIAL (M. Less, mgr.)—Vaudeville and pictures.

LOIS (E. B. Sheets, mgr.)—Stock and pictures. AMERICAN, COLONIAL, CRESCENT, FOUNTAIN, GARDEN, HABIT, IRIS, IMP, ORPHEUM, OURS, PAIN-CESS PALACE, POPULAR, PARK, PALM, ROYAL, REX, SAVOY, SWAN, TWELVE POINTS and VARIETIES, pictures only.

## NOTES.

ALICE FISHER, of New York, is visiting relatives here.

ELKS' NEW HOME, at Brazil, will give an informal opening New Year's.

TERRE HAUTE ELKS give a cabaret Dec. 31. MOOSE LODGE gave a minstrels 13.

South Bend, Ind.—Oliver (S. W. Pickering, mgr.) Oliver Stock Co. returned Dec. 10, with "Kick In," followed by "The Devil." San Carlos Opera Company 28.

ORPHEUM (C. J. Allardt, mgr.)—For 12-15, Menlo Moore's "Night Clerk," tabloid. Bill 16-18: Hanlon, Dean and Hanlon, Winsch and Poore, Yunker Trio, Bill Pruitt, and pictures.

STRAND (P. J. Clifford, mgr.)—Hyatt and Le Nore Musical Comedy Co. and pictures week of 12.

AUDITORIUM (S. W. Pickering, mgr.)—High class photoplays.

LA SALLE, COLONIAL and SURPRISE, pictures only.

THREE hundred Elks were present at the first meeting of the Interurban Club, at the Elks Temple, 6. After dinner an elaborate cabaret was put on by Anna Senkrah Milch, violinist, of Milwaukee, accompanied on the piano by Fritz Martin; Fritzie Ridgewood, Marcia and Natalie Bolind, of Chicago, cabaret artists, accompanied on piano by Harriet Messick, of South Bend. The entertainment was thoroughly enjoyed by all. There were thirty-five Elks from Laporte, and twenty-five from Elkhart, present. The next interurban meeting will be held at Laporte, Jan. 6.

THE Mystic Bird act scored big at the Orpheum, 6-8.

Memphis, Tenn.—Lyceum (Frank Gray, mgr.) National Grand Opera Co. Dec. 13-17, "Bringing Up Father" 18, 19.

ORPHEUM (Arthur Lane, mgr.)—Bill 13-18: Marie Cahill, Nan Halperin, Wm. Morris, Misses Campbell, Bertie Ford, Arnold and Miss Florence, Master Frankie Murphy, and travel weekly.

LYRIC (Benj. M. Stainback, mgr.)—Emma Bunting and players, presenting "Help Wanted," week of 6, packed the house every performance. A play written especially for Emma Bunting, entitled "Nobody's Girl," was given its initial performance Monday night, 13, to capacity audience. Miss Bunting closes a successful engagement 18.

MAJESTICS (3). EMPIRES (2). PRINCESS, ALAMO, COLONIAL, QUEEN, PLAZA, PALACE, CARROLLTON, AMERICAN, ECHO, SUBURBAN, LAMAR, EDEN, REX, CRYSTAL, LASCA, OXFORD, WELLINGTON, IMPERIAL DE LUXE, DE SOTO, SHAMROCK, BELVEDERE, BEAUTY, ELITE, STRAND, GEM, LIBERTY, CHELSEA, IMPERIALS (2), METROPOLITAN, DAISYS (2), PASTIMES (2), JOY, SAVOY, ROYAL, FAMOUS, COLUMBIA and PEKIN, motion pictures only.

Knoxville, Tenn.—Staub's (Fritz Staub, mgr.) "Twin Beds" pleased a large audience Dec. 4. "Everywoman" scored heavily 7. Nell O'Brien Minstrels came to good business 9. "Garden of Allah" 10, 11, "When Dreams Come True" 15, Yale Glee Club 20, "High Jinks" 24, "Pink Lady" 30.

GRAND (John B. Vick, mgr.)—Bill 13-15: Lockhart and Laddie, Olive North, Archie Nicholson and company, Arthur Huston and company. Bill 16-18: Jeanette Childs, Welling Levering Trio, Monte Trio, and Tiny May's Circus.

GAY (Frank Rogers, mgr.)—Triangle Service is proving a great drawing card, and capacity houses are the rule.

BIJOU (Fred Martin, mgr.)—Feature pictures are doing well.

REX, CRYSTAL, MAJESTIC, QUEEN, GEM and LYRIC, motion pictures only.

Peoria, Ill.—Majestic (Orpheum Co., mgrs.) "Miss Nobody from Starland" Dec. 12, "Mutt and Jeff in College" 16.

ORPHEUM (Nathan & Greenberg, mgrs.)—Bill 12-15: Cycling McNutts, Embs and Alton, "Dream Girls," Frank Terry, and Robert Everest's monks. For 16-18: Busch Brothers, Julia Curtis, "A Musical Matinee," Hippodrome Four, and Herbert and Goldsmith.

PRINCESS (Seaver Amuse. Co., mgrs.)—Vaudeville and pictures.

FOLLY, FAUST and ARION, cabaret shows. COLUMBIA, DUCHESS, EMPRESS, GARDEN, GEM, HIPPODROME, ILLINOIS, IMPERIAL, LYCEUM, PALACE and SANGAMO, pictures only.

Hutchinson, Kan.—Home (W. A. Loe, mgr.) "Little Lost Sister" Dec. 14, "It Pays to Advertise" 15, "The Only Girl" 17, "Daddy Long Legs" 20.

CONVENTION HALL—Fanny Bloomfield Ziesler, pianist, 13.

DE LUXE IRIS, PEARL and REX, pictures only.

Jackson, Mich.—Bijou (Frank R. Lampman, mgr.) bill Dec. 12-15: Maxine Bros. and Bobby, Guerrero and Carmen, May Duryea and company, Keno and Greene, and Australian Wood Choppers. Bill 16-18: Amoros and Mulvey, Clifford and Mack, Lombardi Quintette, Nadeff and Rogers, and Tom Linton and Jungle Girls.



FAE SCHRAM.

With Shapiro, Bernstein & Co.



## WHAT! ANOTHER "DIXIE" SONG?

YES—but from a different angle altogether than any of the others that came before it—and you'll say so, too, after you've looked over a copy of

# ARE YOU FROM DIXIE?

(CAUSE I'M FROM DIXIE, TOO)

Words by JACK YELLEN—Music by GEORGE L. COBB. There have been many "Dixie" Songs, but doubt very much if one that possessed all the real qualifications from a "hit" standpoint that this does. Great for Solo—Immense for Double—(2 different versions) and for Quartettes—Well, "go to it" boys and see for yourselves. A clean up when or wherever sung!! Professional Copies and Orchestrations in all Keys. Quartette Arrangements for all Voices

Uptown Prod. Rooms  
1560 Broadway, - N. Y.  
AL. COOK, Manager

## M. WITMARK & SONS

WITMARK BLDG., 144 W. 37th St., N. Y.

Schiller Building, - Chicago  
TOM QUIGLEY, Manager  
1039 Walnut St. - - Phila.  
ED. EDWARDS, Manager

### THE BIG LEAVITT TESTIMONIAL.

The great big testimonial performance tendered to the veteran amusement manager, M. B. Leavitt, at the Manhattan Opera House, Jan. 11, promises to be the greatest thing of the kind ever witnessed in New York.

Among the list of volunteers, which up to date number some 125, are the following well known people of the profession: Bessie Wynn, Grace La Rue, Alice Baxter, Wright Huntington, Adeline Leitsbach, James T. Powers, Trizie Frigauza, Nat Goodwin, Fred Niblo, Tom Lewis, Virginia Brooks, Lew Benedict, James J. Corbett, Kid McCoy, Alice Fleming, Edgar Davenport, Lloyd Bingham, Loney Haskell, Carroll Johnson, Miss Hajas, Bijou Fernandes, Harry Houdini, Buffalo Bill, Albert Hart, Edna Aug, Grace Field, David Bispham, Lawrence Marston, Joseph Herbert, Leah Winslow, Willis P. Sweatnam, Eugene O'Rourke, John E. Henshaw, Emily Ann Wellman, James O'Neill, and the little moving picture star, Frankie Longacre.

In the old-time minstrel festival, fashioned after the shows of twenty-five or thirty years ago, the new ballad just finished by Mr. Leavitt, entitled "We Love to Think of Childhood Days," will be sung in the first part, which will conclude with "Slim Dumpey," with Tom Lewis and old time characters.

The interlocutors will be Fred Niblo, Eugene O'Rourke, Albert Hart, and Frank Dumont. The end men who have been tentatively arranged, are: Willis P. Sweatnam, Carroll Johnson, Dan Collier, Lew Benedict, John E. Henshaw, Matt Wheeler, Tom Lewis and Jerry Hart. Harry Le Clair will be the black prima donna. There will be twelve vocalists and sixteen song and dance men.

The song writers' contest embraces fourteen entries from the leading music publishing houses, and the dancing contest will take in twenty-eight couples from the principal cabarets, etc.

Giovanni E. Contorno and his concert band of fifty pieces will furnish the music for all the musical features, which also include a new march by Edward E. Rice, which he will conduct, and called "The Boy Scouts of America," by Edward E. Rice, which he will conduct. Lieut. Henry Lift will conduct the band for his new patrol, "Over the Hot Sands."

W. W. Randall, chairman of the amusement committee, is arranging to put on his new big patriotic act, "Miss Columbia," which will introduce Edna Mae Royal and company of thirty. The music is being composed by Dr. G. E. Contorno. Miss Royal, a lyric soprano of fine high voice, said to be an exceptionally clever, as well as handsome young woman, will be seen in the title role. Many other novel features are being planned to make the Leavitt testimonial memorable in the annals of the local stage.

### NEW PLAY AGENCY.

William W. Randall, the well known manager, and Adeline Leitsbach, a well known short story and scenario writer, will be associated Jan. 1, 1916, in the establishment of a new play, sketch, and scenario agency, under the title of the National Play and Scenario Bureau.

Mr. Randall states that already they have control of nearly 1,000 plays and scenarios. In the January number of *The Cosmopolitan* appears a good deal about Mr. Randall, when he was in partnership with the late Charles Frohman, in the years 1886 to 1890. Mr. Randall has been generally credited with being the original organizer of the business, that afterwards became the theatrical syndicate, but he has always been very modest about the matter. There is hardly anyone living to-day unless it be M. B. Leavitt, who has seen more of the amusement game than Mr. Randall, who came into the business in 1883, as a San Francisco newspaper man. He always says it was Gustave Frohman, who "discovered" him.

### STAGE SOCIETY PRODUCES.

The Stage Society of New York, which last year acted as sponsor for Granville Barker's season at the Wallack, will give a private performance of "The Soul Machine" Dec. 19, at the Gaity. Augustus Thomas will produce "The Soul Machine" by an arrangement with the Chas. Frohman Co., and matinee performances for the public will be given Monday and Tuesday following. The cast will include: Edith Luckett, Helen Robertson, Jane Marbury, Doris Woodbridge, Vincent Serrano, Eugene O'Brien, Frederick Reane, Walter Connelley, Tom McGrath and J. K. Hutchinson.

### EDEN MUSEE EFFECTS UNDER HAMMER.

#### SAM GUMPERTZ GETS MANY NOTABLE WAX WORKS, ETC.

The wax works, relics, costumes and a host of curious things, the accumulation of thirty-one years by the Eden Musee Co., were sold Dec. 13 at public auction, held in the Eden Musee Building. And with this sale this internationally known amusement place ceased to exist.

Most of the figures, over three hundred and fifty, were bought by Sam Gumpertz, manager of Dreamland, who also bought the title and good will for \$100. This means that Coney Island will have the Eden Musee next Summer. Gumpertz bid upon the various groups, although each figure was listed to be sold separately.

He paid \$650 for the most pretentious setting in the hall, the Rulers of the World.

Eugene A. Amell, manager of Steeplechase, at Asbury Park, bought the Makers of History group, about nineteen pieces, for \$400. Half a dozen other odd pieces were knocked down to him for less than the cost of the wax that would make them.

The Eden Musee dates back to 1884 when the Eden Musee Co., of which Richard G. Hollaman was president, obtained a forty year lease on the property on the North side of Twenty-third Street, near Sixth Avenue. From its inception it was a success, and it came to be known as one of the points of interest in New York. For years the out-of-town folk who come here did not consider they had "done" New York unless they visited the Eden Musee, and its Chamber of Horrors, the Rulers of the World, the notables in history, as well as the most notorious criminals, all shown in wax, were seen by persons living in all parts of this country.

But the gradual uptown movement finally began to tell on the Eden Musee. Twenty-third Street began to be too far down town, and last June saw the concern go into bankruptcy.

#### HIPPODROME SEATS NOW SIX WEEKS AHEAD.

For the convenience of those who book far in advance, as is the custom at the Hippodrome, and to provide in ample time for large visiting parties, Charles Dillingham has arranged, starting Dec. 18, to have seats on sale for six weeks in advance instead of four weeks as has been the system heretofore. On the above date all the seats for "Hip-Hip, Hooray!" including the mezzanine boxes, which have become so popular, as well as the family circle seats, were put on sale up to Feb. 1, 1916. This will provide for over 360,000 seat reservations and 1,800 boxes and loges obtainable in advance.

This convenience will be especially appreciated by members of society who are already arranging their January theatre parties for debutantes, and who are including a visit to "Hip-Hip, Hooray!" with Charlotte, its ice ballet and many other attractive features as a part of their Winter entertaining.

#### MCGRATH TO MANAGE STRATFORD.

E. V. McGrath, manager of the Maxine Theatre, Detroit's first large neighborhood theatre has resigned and will take the management of the new Stratford Theatre now under construction at Dix and Ferdinand Avenue. The Stratford will be one of the largest and finest neighborhood houses in the city, seating over 1,500, modern in every respect, and will be opened latter part of January.

Before coming to Detroit, Mr. McGrath was Col. Vernon C. Seaver's business manager at the Al Fresco, Peoria, Ill., and general agent of Emerson's Cotton Blossom Floating Theatre for three seasons.

Frank C. Glick, the present assistant manager at the Maxine, will succeed Mr. McGrath as manager. Mr. Glick formerly was connected with the Stair & Havlin and Mose Reis circuit of theatres as manager.

#### FRANK X. HOPE A FATHER.

"Frank X. Hope, of the executive staff of Coban & Harris, became the father of a boy on Monday, Dec. 13. Both Mrs. Hope and the child are doing well. Frank is buying the cigars.

### A COMPLAINT.

THE CLIPPER is in receipt of a letter from A. P. ("Happy") Benway in which he claims to have been unfairly treated by Wm. Todd, of the Wm. Todd Vaudeville Company. As we are not familiar with the facts of the matter we cannot publish the letter. Anyone interested can write to A. P. Benway, 14 Eas. Reliance Street, Pittsburgh, Pa., and obtain the information.

#### WELLS HAWKS CONVALESCING.

Wells Hawks, writer and press agent, who has just recovered from a long and dangerous attack of pneumonia at Bellevue Hospital, New York, has been sent to the mountains to live, by his physician. He has located at his old home, Charlestown, W. Va., in the Valley of Virginia, and is at the Hotel Jefferson. For the last year he has been writing for the New York papers, doing the principal theatrical interviewing for *The American*, as well as press work. As soon as his health admits he will devote his time entirely to writing, making Charlestown his permanent home. His last road engagement was press agent for the Kingling Bros. Circus.

#### WOODS PREPARING NEW PLAYS.

Some of the future productions to be made by A. H. Woods are as follows: "King, Queen and Jack," "Broadway and Buttermilk" and "Gentleman, Think It Over," all by Willard Mack; "The Penalty," by Percival Wilde; "The Target," by T. A. Morris; "Thirty Days," by A. E. Thomas and Clayton Hamilton; "The Guilty Man," by Ruth Helen Davis and the late Charles Klein; "Who Am I," by J. B. Lurie and W. B. Hill; "The Pen-cock Lady," by Amelle Rives and Benrimo; "Our Daily Bread," by Thompson Buchanan, and "Circumstantial Evidence" and "Birds of a Feather," both by Max Martin.

#### YALE DRAMATIC TOUR.

The annual Christmas tour of the Yale Dramatic Association will commence at Bridgeport, Conn., Dec. 18, when this year's play, "An Ideal Husband," will be presented. In February it will be presented at the Waldorf-Astoria, New York.

The choice of Oscar Wilde's "An Ideal Husband" met with enthusiastic approval by the faculty and members of the university. The rehearsals are under the direction of E. M. Woolley, 1011.

#### U. S. HILL IN ALBANY.

Uly S. Hill has been appointed resident manager of Harmanus Bloeker Hall, Albany, N. Y., succeeding Harry S. Carter, who will return to New York as manager of the Forty-fourth Street Theatre.

Mr. Hill was for fifteen years connected with the circuit of theatres conducted with Mose Reis, and for the past five years was booking manager and traveling representative for Mr. Reis.

#### CHILDREN UNDER FOURTEEN BARRED.

WASHINGTON, D. C., Dec. 11 (Special to THE CLIPPER).—After Jan. 1, 1916, permission for employment in amusement performances, whether dramatic, vaudeville or circus, will not be granted for children under fourteen years of age. This statement has been made by the commissioners.

## ROUTE LIST

Supplemental List—Received Too Late for Classification.

"Across the Atlantic," Merrill D. Howe, Inc. (W. C. Smythe, mgr.)—Runge, Tex. 15, Roerne 16, Comfort 17, Keerville 18, Fredricksburg 20, 21, Bennett, Billy, Show—Stanton, N. Dak., 17, 18, Cagwin Players—Orchard, Neb., 13-18, "Damaged Goods"—Cleveland 20-25, Earle Stock (L. A. Earle, mgr.)—Renova, Pa., 13-18, Klark, Gladys, Stock—Nashua, N. H., 13-18, Mack, Andrew—Atlantic City, N. J., 16-18, Millette Comedy Co. (Stock)—Alapaha, Ga., 13-18, Manhattan Girls (Tab.)—Hagerstown, Md., 13-18, "Night in Heidelberg" (Tab.)—Hamilton, O., 16-18, "Fair of Silk Stockings" (Winthrop Ames & Shuberts, mgrs.) (Add.)—Cleveland 20-25, Swafford Players—Berlin, N. H., 13-18.



## OUT OF TOWN NEWS

## KANSAS CITY, MO.

SIGBERT (Earl Steward, mgr.)—"The Only Girl" did nice business Dec. 5-11. "It Pays to Advertise" week of 12.

GRAND (Seymour Rice, mgr.)—Gus Hill's "Mutt and Jeff" in College" did excellent business 5-11. "When Dreams Come True" 12-18.

AUDITORIUM (E. J. Blunkall, mgr.)—"The Woman in the Case" pleased to fair business 5-11. "St. Elmo" 12-18.

GARDEN (M. M. Dubinsky, mgr.)—"The Calling of Dan Matthews" did big business 5-11. Fay King, cartoonist of *The Kansas City Post*, appeared in a monologue Monday night, 6, and took up a collection for the benefit of the Baggedy Stocking Christmas Club, for local destitute children, and got about \$250. "Freckles" 12-18.

GAYETY (Geo. Gallagher, mgr.)—Bert Baker and Babe La Tour and the Box Tons did a big business week of 5. Gypsy Maids 12-18.

CENTURY (Thos. Taaffe, mgr.)—"The Cherry Blossoms" put over a pleasing show to good business week of 5. Parisian Flirts 12-18.

ORPHEUM (M. Lehman, mgr.)—Bill week of 12: Eva Tanguay, Edwin and Jane Cennelly, Hooper and Cook, Brooks and Bowen, Toomey and Norman, Jack Daily Trio, and Long Tack Sam company.

GLOBE (Cy Jacobs, mgr.)—Bill 13-15: Mrs. Louis James and company, the Two Imenoes, Troy Comedy Four, Torche's roosters, Klein and Murphy, and one to fill. Last half: Bottomly Troupe, O. Vando Prince and company, Howard and White, Wayne and Marshall, and one to fill. The Globe is doing the best business in the history of the house.

EMPIRE (H. Le Doux, mgr.)—Vaudeville, sp'it week, and pictures.

## NOTES.

JOE PETTINGILL, manager of Gus Hill's "Mutt and Jeff" company, was a CLIPPER BUREAU visitor last week. Joe is an annual visitor to this city, always with Gus Hill's forces.

HARRY GREEN, of the team of Green and Parker, was also a visitor last week. This is Harry's home town.

HARRY KEEFER, the new director for Dubinsky Bros., at the Garden, was a BUREAU visitor during the week. He has taken up his duties at the Garden with a vim, and is injecting a lot of pep into the rehearsals.

JACK BENJAMIN is spending a few days in town getting used to the bright lights after a long season in the tall and uncut. Jack reports business with his circle stocks very good.

JACK MARVIN joined "Under Cover" from here last week.

EVA SEVIER and C. JAMES joined the stock at Denison, Tex., last week. Ruby and Betty Rumley also went down there.

THE EDWARD LYNCH PLAYERS closed at Topeka 4, and most of the company are laying off in this city.

THE WALTER SAVINGS COMPANY will open in the Colonial, in Sioux City, Xmas week, for a run.

HULEN FORREST RUSSELL and DOROTHY RUSSELL closed with the Garrick Theatre Co., in Illinois, and are laying off for a short time before joining the Dubinsky attractions for the Spring and Summer season.

FRED STARR and wife closed 4, in Michigan, with a one night stand company, and will rest here a few weeks.

RAYMOND CRAWFORD, who, up to two years ago was one of the most successful tent show managers in the West, is going back in the business in the Spring, after a two years' rest on his plantation in Louisiana. He was in Kansas City last week arranging for his new outfit and preparing to organize.

LEM BROOKER and wife and daughter came in from California last week, and will remain here until the opening of the Spring season. The daughter, Lucille, has perfected in feature dancing for the past nine months under the best masters, and is now classed an expert. Only sixteen years of age, she is considering joining Gus Hill's "Mutt and Jeff" company to do the leading ingenue role and feature dancing. She is a cousin of Cecile Spooner, and one of the famous theatrical family of that name.

AMONG others to drop in at the Southwestern Bureau last week were: Monte Stucky, Jack Benjamin, Raymond Crawford and brother, M. J. Kesler, Leslie Smith, C. W. Burch, John P. Martin, Leon Major, Geo. Debolt, Helen and Dorothy Russell, Ethel Barr, Warren Burrows and Leona Leslie, Kittle Kirk, Robert Dunbar, Billy Ford, Ruby and Betty Rumley, Edna Sevier, C. James, Stanley and Bates, Jack Marvin, Billy Farrell, Ruth Craven and Bonnie Beck, Al Evans, J. W. Sights and wife, E. C. Flynn, Gus Kibbee, W. R. Chagnon, Harry Wilkinson, Russell Hampton, Jack Sutherland, Minnie Louise Ferguson, Rose Dampier, Fern Hamilton, Margaret Von Hagen, Cecil Wood Clarendon, Helen Keyes, Mabelle Carle, Roscoe Van Tuyl, Ferris Taylor, Ardery Phelps, Harold Hopping, Blanche Hazelton, Griff Barnette, Ralph Moody, Harry Burke and many others.

ED. F. FEIST is the last arrival from the Summer season activities, having closed with the Brundage Shows at Gainesville, Tex., after a thirty-six weeks' season. Ed. will either locate here for the winter or launch a one night stand, possibly "The Rock of Ages," which he is considering.

ATLANTIC CITY, N. J.—Apollo (Fred Moore mgr.) concert Sunday, Dec. 12: Harry and Anna Seymour, Four Le Grohs, "The Real Mr. Q.", Moore, Copes and Manning, Amy Lesser, and Freddie Norman. "A Pair of Silk Stockings" 13, 14; Andrew Mack, in "The Irish Dragoon" 16-18.

KEITH'S GARDEN PIER (Chas. G. Anderson, mgr.)—For 25 only, Boston Opera Co., in "Madame Butterfly," and Anna Pavlova and her Imperial Ballet Russe.

VIRGINIA, BIJOU, COLONIAL, CITY SQUARE, COZY, CENTRAL and PARK, motion pictures.

## PITTSBURGH, PA.

ALVIN.—May Irwin, in "33 Washington Square," Dec. 13-18. Business very good. House will then be dark until Christmas Day, opening with "Maid in America."

NIXON.—"Twin Beds" 13-18. Maude Adams drew her usual capacity audiences last week. "Polyana" 20-25.

DAVIS.—Bill 13-18: Nazimova, Dooley and Sales, Gautier's Toy Shop, Minnie Allen, Aliman and Dody, Cartmell and Harris, Reed Bros., G. Aldro Handegger, and Baron and Ernest.

MILES.—Bill 13-18: Anna Eva Fay, S. Miller Kent and company, Brown and Jackson, Bob Hall, Jack Berchley, and Lawrence and Hurlis-falls.

HARRIS.—Bill 13-18: The Toylanders, Georgia Earle, Arnold and White, the Martins, Clarence Wilbur, Lavine-Cimeron Trio, Versatile Three, the Harringtons, and Harmon and Hall.

SHERIDAN.—Bill 13-18: Julia Blanc and company, Hyman Adler and company, Paul Lavarre and company, Harry Rose, Eckert and Parker, Swan and Swan, Ielp and Irish, Sutton, McIntyre and Sutton, Clark and Verdi, and Sharp and Turek.

GAYETY.—Million Dollar Dolls, with Lew Hilton and Lester Allen, 13-18. Maids of America 20-25. VICTORIA.—Victoria Girls, in a new show, 13-18. Jack Perry continues to serve local patrons with the best, and Manager Oberwarth continues to smile at receipts.

ACADEMY.—French Models, with Tony Kennedy, 13-18.

EMPIRE.—Marguerite Bryant Co., in "Brother Against Brother," 13-18. Chas. Kamer and Miss Bryant and Edw. La Rense have the leading roles. Mr. La Rense is rapidly making friends here.

"The Newlyweds" 20-25.

LYCEUM.—"Have You Seen Stella?" 13-18. "Newlyweds and Their Baby" 20-25.

KENTON.—The usual bill of eight acts.

## NOTES.

DUQUENE GARDEN will open Xmas Day with ice skating, making the two largest indoor rings in the world in this city.

SAM MICALS opened at the Vic. last week, and was well received.

FRIENDS of Lottie Lee, popular soubrette of the Victoria Company, were sorry to learn of a death in her family, which necessitated her going home for a few days.

AL. MARTIN and JOE FIELDS continue to supply good laughs at the Vic.

THE ACADEMY had a good show last week. Business was good, and Manager Sam Robinson wore a satisfied look.

STONEY HAMILTON, Lillie Perry, May Dix, Ida Lempiels, Tina Roth, Elsie Raynor and the rest of the Victoria girls continue making friends.

ONE of the best vaudeville bills obtainable was presented at the Miles last week. The bill was made up of Joe Welch, who never fails to please local audiences; the Courtney Sisters, who increased their already large following here; "The Tamer," one of the cleverest and best acted little playlets seen here for some time; the Shelveys Boys in a fine acrobatic act, and Paul Ledegar, who amused and astounded with his work on the tight rope.

ANNOUNCEMENT was made last week that on Monday, Dec. 27, the Grand Opera House, which formerly housed Keith vaudeville, but which has recently been playing Triangle films (on account of the vaudeville having been moved to the new Davis Theatre), will re-open with the Harry Davis Players. As formerly, the company will be under the able direction of the Harry Davis Enterprises, Mr. Davis and John P. Harris being the men behind, while the company will be managed by Dennis A. Harris, well known locally, and who has had charge of stock companies here for the past several years.

AT THE Davis business has materially increased, and the class of acts presented gives assurance of the best vaudeville to be had.

GOLDING and KEATING, in a neat and classy singing and dancing act, won much applause at the Miles last week. The big finish, a whirlwind dance, was done with precision. The act is well dressed, and is capable of fitting in the best of bills.

WORD was received from Evelyn Ware, a local girl, who played last week in Canada, saying she expected to be home for the holidays.

THE ANDERSON SISTERS, who present one of the fastest dancing acts in vaudeville, passed through this city last week, en route to Chicago, where they begin an extensive route.

"WITHIN THE LOOP," the new musical comedy which deals largely with Chicago and its people, and which does not seem to have much use for New Yorkers, played here last week, and in spite of the fact that the music was written by that clever local boy, Harry Carroll, the piece was somewhat of a disappointment. While some few bits of music are catchy, there is nothing startling in it. The work of the principals in the company was all that could be desired aside from the fact that our old friend, Dave Lewis, was not on enough, the chorus, however, while fairly nice looking, were very awkward, and did not execute most of their dances with the apparent ease of pleasure. Murial Window, Mercedes Lorenze, Anna Wheaton, who looked prettier than ever, and Frances Kennedy, played the female roles well enough to satisfy all, while Bobby Watson, Robert Emmet Keane, Gilbert Gregory, Dave Lewis, Eddie Coe, James Duffy and Henry Coote did well. Twenty-eight musical numbers are in it.

SCRANTON, Pa.—Lyceum (E. H. Kohnstamm, mgr.)—Scranton Lodge of Elks hold the Elks Gamboi Dec. 14-16, for the benefit of Xmas Fund to clothe the poor children.

POLI.—A. J. Vanni, mgr.)—Bill 13-15: Louis Simon and company, Ismed, Jones and Sylvester, Bernard and Myers, La Vine and Inman, Cathleen and Capitola, Velde Trio. Bill 16-18: Five Diving Mermaids, Italian Musketeers, Brown, Harris and Brown, Mattie Choate and company, Chas. Harris and company, Lander Bros., and Orr and De Costa.

ACADEMY (F. James Carroll, mgr.)—For week of 13, the All Star Foll Players, supporting Mae Desmond and Selmer Jackson, present "The Old Homestead."

BIJOU DREAMS, REGENT, BELLI, PALACE, HIPPODROME, WONDERLAND, ORPHEUM, WORLD, MAMMATTAN, and COURT SQUARE, pictures only.

"THE BIRTH OF A NATION," which was shown week of Dec. 6, at the Lyceum, broke the attendance record of that house, doing phenomenal business at every performance. The management will endeavor to book the picture back.

## OMAHA, NEB.

BRANDERIS' (Crawford, Piley & Zehrung, mgrs.)—"The Birth of a Nation" Dec. 12-18.

BOYD (W. J. Burgess, mgr.)—High class motion pictures.

GAYETY (E. L. Johnson, mgr.)—Ben Welch's Big Show 12-18.

EMPIRE (Wm. La Doux, mgr.)—Vaudeville and motion pictures.

KNOX (W. W. Cole, mgr.)—North Bros' Stock Co., in "The Traveling Salesman," 12-18.

ORPHEUM (Wm. F. Byrne, mgr.)—Bill 12-18: Beale Clayton and company, Bertie Beaumont and Jack Arnold, "Love in the Suburbs," A. Lyndon Doll company, Devine and Williams, Tuscano Bros., Miss Lelisel, and Orpheum travel weekly.

STRAUD, HIPP, FARNAM, ELITE, BRSSB, FAIR-CESS, PARLOR, MONROE and CAPITOL, moving pictures only.

CLEVELAND, O.—Opera House (A. F. Hart, mgr.) Hyams and McIntyre, in "My Home Town Girl," Dec. 13-18. David Wardfield, in "Van Der Decken," Christmas week.

COLONIAL (F. Ray Comstock, mgr.)—"Experience" 13-18. "A Pair of Silk Stockings" 20-25.

KEITH'S HIPPODROME (H. A. Daniels, mgr.)—Bill week of 13: The Fall Fashion Show, Seven Honey Boys, Don Fulano and Cowboy Elliott, Warner Girls, Dorothy Regal and company, Grace Fisher and company, Pierlert and Schofield, and pictures.

PROSPECT (J. W. Lyon, mgr.)—"The Newlyweds and Their Baby" 13-18. "Damaged Goods" 20-25.

MILES (Wm. F. Gallagher, mgr.)—Bill week of 13: Travilla Bros. and seal, Brgotti and Brgottians, Elliott and Mullen, Catalano and Feiber, Jones and Johnson, Circo and Coda, and pictures.

PRISCILLA (P. E. Seas, mgr.)—Bill week of 13: "The Freshman," with Fritz Fritz; Mlle. Helene Hardy, Edythe and Eddie Adair, Howe and Howe, Virginia Lee Wilson, Berry and Nelson, and pictures.

LIBERTY (M. L. Deutsch, mgr.)—Bill week of 13: Wolcott and Burns, Evans and Videoq Trio, Weston's Models, Theo, the balloon girl; La Catty Bros., and pictures.

GORDON SQUARE (Harry Durocher, mgr.)—Bill week of 13: The Cracker Jack Four, Brosius and Brown, Sarna, Four Musical Jacksons, and pictures.

STAR (Drew & Campbell, mgrs.)—Twentieth Century Maids 13-18.

EMPIRE (Hall Isac, mgr.)—Hello Girls 13-18. THE CHICAGO ORCHESTRA presented a fine program for the fourth symphony concert, at Gray's Armory, Tuesday evening, 14. Harold Bauer gave Brahms's B-flat concerto.

ZANESVILLE, O.—Schultz (Arthur Morely, mgr.) Edith Thayer, in "The Peasant Girl," Dec. 14; "Bringing Up Father" 15.

ORPHEUM (E. R. Harris, mgr.)—Vaudeville and motion pictures.

QUIMBY'S (H. C. Stemm, mgr.)—Triangle pictures have been added to the list shown at this theatre.

IMPERIAL (Al. White, mgr.)—Feature films.

AMERICAN and GRAND—Motion pictures only.

WM. MORGAN and WM. LUCAS, musicians with the Sparks Shows, the past season, are home here for the holidays.

MRS. QUIMBY, wife of Manager Quimby, of the Casino, now of Ft. Wayne, Ind., spent the last week here.

NEW ORLEANS, La.—Tulane (T. C. Campbell, mgr.)—"Prince of Pilsen" Dec. 12-18, "The Bohemian Girl" 19-25.

CRESCENT (T. C. Campbell, mgr.)—"A Fool There Was" 12-18, "A Pair of Sixes" 19-25. "Bringing Up Father" follows.

ORPHEUM (Arthur B. White, mgr.)—Bill 13-18: Cicolini, Clark and Bergman, Ball and West, Joe Cook, Lunette Sisters, James Teddy, and Fontaine and Fletcher.

GREENWALD (Mrs. H. Greenwald, mgr.)—Continuous shows at bargain prices draw good crowds. Pat Drew, a local favorite; Nina De Voe and Marie Smith did good work in clever specialties.

DAUPHINE (Lew Rose, mgr.)—"Beeson's Troubles" and "The New Janitor" were the burlesques offered week of 5 by Billy McIntyre and his merry bunch of burlesquers. Madge Moore and Frances Lay, two newcomers, scored.

THE local Lodge of Elks, 39, held their memorial services for their dead, twenty-nine members during the year, at their beautiful home in Elks' Place, 5. Prof. Jas. C. Fastrail, of Arkansas, was chief orator of the day.

McAlester, Okla.—Busby (A. Bert Estes, mgr.) Swain's Educated cockatoos and the Lyric Male Quartette made hits Dec. 6, 7. "The New Henrietta" followed, 8.

YALE-MAJESTIC (D. A. MacDonald, mgr.)—Norwood and Norwood 13-14, and Klein-Erlinger Co. 15, 16, will be the attractions next week, in connection with the usual movies.

STAR (Veno Pistocco, mgr.)—Pictures continue to please.

COMMENCING 13 the Busby will show the Triangle Film pictures twice a week. At present, Muskogee and McAlester are the only two cities in Oklahoma showing Triangle pictures.

MARGARET RUSSELL has accepted the position of cashier and ticket seller at the Busby.



# BURLESQUE

BY MILL.

## TANGO QUEENS.

Harry Hastings' American wheel production came to town last week, and drew fairly good houses to the Olympic, with Lena Daley and Tom Coyne featured.

Miss Daley presented herself in her usual dashing appearance and style, and her singing and acting was fully endorsed in all particulars. She loomed up particularly well in tights.

Tom Coyne's methods are well known, and he exercised them with due regard for requirements and to general satisfaction, and got all the laughs he was cut for.

Harry Harvey played the Milwaukee Dutchman satisfactorily. Wm. McGarry was a college boy; Milton Frankfort a private detective; Frank Martin, a pugilist; Frank Bentley, a business man; Lillian Franklin, a much married prima donna, with a pleasing voice and pleasant appearance; Eleanor Revere, a well known burlesque favorite, showed as a saleslady from Newark, who was also in the Red Rose Mixup, and Beatrice Brown concluded the cast as a guest. All these persons united their best efforts to make the first part "The Girl of Many Husbands," go over, and the action in the Hotel De Luxe, where all the red rose wearers got together, was incessant. When there wasn't any comedy, there were numbers, all of them well put on.

"I Love to Tango with My Tea" got Lena Daley some applause, after the girls had romped about in the opening medley, led by Lillian Franklin and Eleanor Revere.

"To Lou" served nicely for Eleanor Revere, with all the girls working like beavers; "Lonely Widow" was a character number for Miss Franklin, and Lena Daley kept things a-bumming by her lively gudding about in the "Old Plantation Ball" dash around. "Mother, May I Go Out to Swim?" was the question asked by Miss Franklin. Tom Coyne was down for "The Banshee Calling," and Miss Daley for more hard work in "Scuddle De Mooch."

There was an olio, with Wm. McGarry and Eleanor Revere in singing exercises, using "Uncle Bill Plays the Ukulele," "I'm Afraid," "Tennessee," with the usual good results, and "Midnight Cakewalk Ball."

Milton Frankfort and Frank Martin presented a very entertaining act, with Mr. Frankfort snowing clever trick planing, playing a different selection with each hand and whistling another, simultaneously, also doing some novel dancing. Frank Martin sang "When I Leave the World Behind" for an encore, in excellent voice.

Harry Harvey, in comedy full dress make-up, offered a German monologue in his peculiar rasping voice and sang a medley of popular songs.

Miss Devere, a rather plump lady, appeared in a pantomime offering, in which a lady meets an artist and accompanies him to his studio. Persuasion and a few drinks induce her to pose for him in the altogether, and then arrives her husband for a great scrap with the artist, in which mirrors and vases and furniture are tossed about, while the model hides behind a screen. The artist is shot and the husband commits suicide, leaving the model contemplating the wreck in horror. The fight was very realistic.

"Ocean Breezes" was the burlesque, in which Tom Coyne was Mike Grogan; Harry Harvey, a Hebrew; Wm. McGarry, a slick "guy"; Milton Frankfort, an effeminate person; Frank Martin, a messenger; George Harris, a millionaire, and Lillian Franklin, Lena Daley and Eleanor Revere had suitable roles and more elegant wardrobe. The numbers scheduled here were: "Lil and Til," "Piccadilly," "Venetian Rose," by Frank Martin; "Rag-time Trombone," by Lena Daley, with appropriate business; "Tulip Time in Holland," a pretty number by Miss Revere; McGarry and Frankfort, in a dancing specialty; "Bom Diddle Dum," by Lena Daley; "Annie Laurie," by Miss Revere, and a rousing finale.

The chorus includes: Dancing pippins—Flossie Maxwell, Jane Vaughn, Blossom Sutherland, Peggy Randall, Hazel Calvert, Bobby Howard, Flossie Davis, Irene Zara.

Tango ladies—Van Brooks, Hattie Dean, Mabel Frankfort, Lilie Robinson, Mazie Verser, Beatrice York, Helen Glines, Violet Robinson.

The staff: Ed. E. Daley, manager; A. E. Diggs, business manager; Tom Coyne, stage director; William Galvin, musical director; A. B. Alloy, stage carpenter; Larry Gerro, property master; Chas. Frostrom, electrician; Mile. Tille, wardrobe mistress.

## GAY NEW YORKERS REMAIN.

The Gay New Yorkers, which were to be taken out of the Columbia Wheel and replaced by the Cracker Jacks, remain in for the rest of the season. The Cracker Jacks stay in the American wheel. Pat White and his company, who played at Grand Rapids last week, lay off at Chicago next week. They play the Englewood next week, causing a lay off for the following show.

## THE BROADWAY BELLES.

Joseph Oppenheimer's Show is at the Olympic, New York, with Rose Henley, Stella Morrissey, Joe Wilton, Joe Marks, Frank Mackey, Al Harris and Grace Lyman. The program of special features presents chorus girls' contest on Tuesday night, song writers' contest Wednesday, amateurs Thursday, wrestling Friday, jubilee Saturday.

## ENGLEWOOD STAYS IN.

The Englewood, Chicago, stays in the A. B. A.

## ROUTES.

### COLUMBIA CIRCUIT.

AL. REEVES—Empire, Toledo, O., 13-18; Chicago 20-25.

BEHMAN SHOW (Jack Singer, mgr.)—Gayety, Montreal, 13-18; Empire, Albany, 20-25.

BON TONS (Ira Miller, mgr.)—Gayety, St. Louis, 13-18; Chicago 20-25.

BEN WELCH SHOW (Harry Shapiro, mgr.)—Gayety, Omaha, 13-18; Gayety, Kansas City, 20-25.

BOSTONIANS (Frank S. Pierce, mgr.)—Empire, Albany, 13-18; Boston 20-25.

BILLY WATSON'S BIG SHOW (Wm. F. Rife, mgr.)—Gayety, Buffalo, 13-18; Syracuse 25.

DAVE MARION'S (Bob Travers, mgr.)—Palace, Baltimore, 13-18; Gayety, Washington, 20-25.

FOLLIES OF THE DAY (Barney Gerard, mgr.)—Columbia, New York, 13-18; Brooklyn 20-25.

GLOBE TROTTERS (Walter Greaves, mgr.)—Columbia, Columbus, 13-18; Empire, Toledo, 20-25.

GAY NEW YORKERS (J. Goldenberg, mgr.)—Star and Garter, Chicago, 13-18; Gayety, Detroit, 20-25.

GYPSY MAIDS (W. V. Jennings, mgr.)—Gayety, Kansas City, 13-18; Gayety, St. Louis, 20-25.

GOLDEN-CROOKS (Jas. C. Fulton, mgr.)—Gayety, Detroit, 13-18; Gayety, Toronto, 20-25.

GIRL TRUST (Louis Epstein, mgr.)—Empire, Hoboken, N. J., 13-18; Casino, Philadelphia, 20-25.

HARRY HASTINGS (Martin J. Wigert, mgr.)—Empire, Newark, N. J., 13-18; Park, Bridgeport, 23-25.

LIBERTY GIRLS (Alex. D. Gorman, mgr.)—Gayety, Toronto, 13-18; Gayety, Buffalo, 20-25.

MAJESTICS (Fred Irwin, mgr.)—Bronx, New York, 13-18; Empire, Brooklyn, 20-25.

MANCHESTER'S BOB (Bob Manchester, mgr.)—Park, Bridgeport, 16-18; Hurlitt & Seamon's, New York, 20-25.

MAIDS OF AMERICA (Frank McAleer, mgr.)—Gayety, Washington, 13-18; Gayety, Pittsburgh, 20-25.

MILLION DOLLAR DOLLS (Chas. Falke, mgr.)—Gayety, Pittsburgh, 13-18; Star, Cleveland, 20-25.

MIDNIGHT MAIDENS (E. W. Chipman, mgr.)—Columbia, Chicago, 13-18; Berchel, Des Moines, Ia., 20-25.

MERRY ROUNDERS (Jas. Weeden, mgr.)—Casino, Phila., 13-18; Palace, Baltimore, 20-25.

PUSS PUSS (Al. Lubin, mgr.)—Berchel, Des Moines, Ia., 12-15; Gayety, Omaha, 20-25.

ROSELAND GIRLS (Bob Mills, mgr.)—Orpheum, Paterson, 13-18; Empire, Hoboken, 20-25.

ROSE SYDELL'S CO. (W. S. Campbell, mgr.)—Empire, Brooklyn, 13-18; Colonial, Providence, 20-25.

ROSEY POSEY GIRLS (Peter S. Clark, mgr.)—Open 13-18; Syracuse and Utica 20-25.

STROLING PLAYERS (Louis Gilbert, mgr.)—Hurlitt & Seamon's, New York, 13-18; Orpheum, Paterson, 20-25.

SOCIAL MAIDS (Joe Hurlitt, mgr.)—Casino, Boston, 13-18; Grand, Hartford, 20-25.

SPORTING WIDOWS (Bob Simons, mgr.)—Colonial, Providence, 13-18; Boston 20-25.

STAR AND GARTER (Asa Cummings, mgr.)—Casino, Brooklyn, 13-18; Empire, Newark, 20-25.

SMILING BEAUTIES (Ben Harris, mgr.)—Grand, Hartford, 13-18; Jacques, Waterbury, 20-25.

SAM HOWE'S (Geo. R. Bachelor Jr., mgr.)—Gayety, Boston, 13-18; Columbia, New York, 20-25.

TOURISTS—Bastable, Syracuse, 13-15; Lumberg, Utica, 16-18; Gayety, Montreal, 20-25.

TWENTIETH CENTURY MAIDS (R. E. Patton, mgr.)—Star, Cleveland, 13-18; Columbia, Columbus, 20-25.

WATSON-WROTHER SHOW (Manny Rosenthal, mgr.)—Waterbury, Conn., 13-18; Bronx, New York, 20-25.

### AMERICAN CIRCUIT.

AMERICAN (Louis Gerard, mgr.)—Yorkville, New York, 13-18; Gayety, Phila., 20-25.

AUTO GIRLS (Ted Symonds, mgr.)—Buckingham, Louisville, 13-18; Olympic, Cincinnati, 20-25.

BEAUTY, YOUTH AND FOLLY (Lou Stark, mgr.)—Penn. Circuit 13-18; Gayety, Baltimore, 20-25.

BROADWAY BELLES (Joe Oppenheimer, mgr.)—Olympic, New York, 13-18; Academy of Music, Jersey City, 20-25.

BLUE RIBBON BELLES (Wm. S. Clark, mgr.)—Cadillac, Detroit, 13-18; Columbia, Grand Rapids, 20-25.

BIG CRAZE (Joe Levitt, mgr.)—Grand, Trenton, 15-18; Olympic, New York, 20-25.

CRACKERJACKS (Bob Gordon, mgr.)—Englewood, Chicago, 13-18; Gayety, Milwaukee, 20-25.

CABARET GIRLS (Lewis Livingston, mgr.)—Trocadero, Philadelphia, 13-18; Grand, Trenton, 23-25.

CHERRY BLOSSOMS (Maurice Jacobs, mgr.)—Standard, St. Louis, 13-18; Gayety, Chicago, 20-25.

CHARMING WIDOWS (Sam Levy, mgr.)—Olympic, Cincinnati, 13-18; Empire, Cleveland, 20-25.

CITY SPORTS (L. E. Sawyer, mgr.)—Columbia, Grand Rapids, 13-18; lay off 20-25; Englewood, Chicago, 27-1.

DARLINGS OF PARIS (Chas. E. Taylor, mgr.)—

Sar, Toronto, 13-18; Savoy, Hamilton, 20-25.

FROLICS OF 1915 (Frank Lalor, mgr.)—Savoy, Hamilton, 13-18; Cadillac, Detroit, 20-25.

FOLLIES OF PLEASURE (Rube Bernstein, mgr.)—Gayety, Baltimore, 13-18; Phila., 20-25.

GIRLS FROM THE FOLLIES (Gus Kahn, mgr.)—Shamokin 13; Shenandoah 14; Wilkes-Barre 15-18; Scranton and Schenecady 20-25.

HELLO, PARIS (Wm. Roehm, mgr.)—Gayety, Milwaukee, 13-18; Gayety, Minneapolis, 20-25.

HELLO GIRLS (Fred Follett, mgr.)—Empire, Cleveland, 13-18; Penn. Circuit 20-25.

HIGH LIFE GIRLS (Frank Calder, mgr.)—Gayety, Chicago, 13-18; Majestic, Indianapolis, 20-25.

JOYLAND GIRLS (Slim Williams, mgr.)—Star, Brooklyn, 13-18; Yorkville, N. Y., 20-25.

LADY BUCCANEERS (Dick Ziesler, mgr.)—Gayety, Minneapolis, 13-18; Star, St. Paul, 20-25.

MILITARY MAIDS (M. Walstock, mgr.)—Open week 13-18; Century, Kansas City, 20-25.

MISCHIEF MAKERS (F. W. Gerhardt, mgr.)—Gayety, Phila., 13-18; Shamokin, 20; Shenandoah 21; Wilkes-Barre 22-25.

MONTE CARLO GIRLS (Jack Sutter, mgr.)—Gilmore, Springfield, Mass., 15-18; Star, Brooklyn, 20-25.

PAT WHITE SHOW (Lew Tabbot, mgr.)—Open 13-18; Englewood, Chicago, 20-25.

PARISIAN FLIRTS (Chas. Robinson, mgr.)—Century, Kansas City, 13-18; Standard, St. Louis, 20-25.

RECORD BREAKERS (Jack Reid, mgr.)—Manchester, N. H., & Worcester, Mass., 13-18; Springfield, Mass., 22-25.

REVIEW OF 1915 (Henry P. Dixon, mgr.)—Majestic, Indianapolis, 13-18; Buckingham, Louisville, 20-25.

SEPTEMBER MORNING GLORIES (M. Bergower, mgr.)—Gayety, Brooklyn, 13-18; Academy, Fall River, 23-25.

TEMPTERS (Chas. Baker, mgr.)—Corinthian, Rochester, 13-18; Star, Toronto, 20-25.

TIP TOPS (Joe Hurlitt, mgr.)—Star, St. Paul, 13-18; open 20-25.

TANGO QUEENS (Ed. E. Daly, mgr.)—Academy, Jersey City, 13-18; Gayety, Brooklyn, 20-25.

U. S. BEAUTIES (Dan Guggenheimer, mgr.)—Scranton 13-15; Schenecady, N. Y., 16-18; Corinthian, Rochester, N. Y., 20-25.

WINNERS—Howard, Boston, 13-18; Manchester, N. H., and Worcester, Mass., 20-25.

YANKEE DOODLE GIRLS (Henry P. Nelson, mgr.)—Academy, Fall River, 13-18; Howard, Boston, 20-25.

### PENN. CIRCUIT.

MONDAY—Newcastle, Pa.

TUESDAY—Steubenville, O.

WEDNESDAY—Greensburg, Pa.

THURSDAY—Harrisburg, Pa.

FRIDAY—Orpheum, York, Pa.

SATURDAY—Academy, Reading, Pa.

## CURTIN WATCHES THE SHOWS.

Manager James H. Curtin, of the Empire Theatre, Brooklyn, believes he has solved the all-absorbing question of clean and wholesome burlesque shows that has caused so much discussion in the theatrical circles recently. The closing of the Olympic here by License Commissioner Bell, and the suspension of two burlesque companies brought the matter of clean shows before the public.

Manager Curtin is of the opinion that the best way to elevate burlesque in the eyes of the public is to take the public into your confidence. The Empire Theatre, at Ralph Avenue, near Broadway, in Brooklyn, is one of the most successful houses in the burlesque field. Manager Curtin attributes this success to the fact that half of the audiences are made up of women.

"The cleaner the show, the more women patrons," is Mr. Curtin's idea, and in order to make sure the shows booked for the Empire are clean, he would invariably see them ahead of time. Mr. Curtin would go to one of the theatres playing a show that was booked for his house, sit through the performance and take many notes. Any objectionable lines in a set speech, double-meaning songs and unclean jokes would all go down on Mr. Curtin's list, and when the show was staged at the Empire Manager Curtin occupied one of the front seats on Monday afternoons, the first performance, and he would see to it personally that there would be a clean show for the rest of the week.

## THE CABARET GIRLS.

Larry Borie, agent of the Cabaret Girls, writes from the Trocadero, Philadelphia, Pa., that for the holidays the Cabaret Girls, Kelly and Damsel's A. B. C. show, is offering the biggest "ollo" bill ever presented with a burlesque attraction. The acts liked best are Dot Barnett, the clever entertainer; Fish, Howard and Toolin, three clever harmonists; the marvelous Livingston Family, Bixley entertainers, and the greatest of all aerial acts; the Four Liverpools, late features with the Barnum & Bailey Show.

The Cabaret Girls have been playing to exceptional business, and since the opening of the season Kelly & Damsel's all star show has not had a losing week. "The Girl in the Crescent" is the dancing feature at the Trocadero this week.

JACK BOHLMAN and TOM HAVERLY close with the Girl Trust at Hoboken, Dec. 18.



# ATTENTION--CHORUS GIRLS

**NUMEROUS POPULARITY CONTESTS** have been held, but never before have the Chorus Girls been given an opportunity to prove how popular they are with their friends.

**THE CLIPPER**, the first to recognize the value of the girls to a show, has always given them due prominence in its Reviews.

**EVERY GIRL** will be given an opportunity to put in an extra effort for pleasure and profit, the profit depending entirely upon her popularity and ability to induce her friends to come to her support.

**THE YOUNG LADY** having to her credit the greatest amount for subscriptions to **THE CLIPPER** during this Season, ending July 1, 1916, thus receiving the biggest number of votes,

**Will Receive \$100 in Gold**

(IN CASE OF A TIE FOR THE \$100 PRIZE EACH TYING CONTESTANT WILL RECEIVE THE FULL AMOUNT OF THE PRIZE and every other contestant will receive a cash bonus equal to ten per cent. of the subscriptions to her credit.

## VOTES

|                          |   |   |   |        |   |   |   |          |
|--------------------------|---|---|---|--------|---|---|---|----------|
| One Year's Subscription. | - | - | - | \$4.00 | - | - | - | 40 Votes |
| Six Months'              | " | - | - | 2.00   | - | - | - | 20 Votes |
| Three Months'            | " | - | - | 1.00   | - | - | - | 10 Votes |

# GET BUSY, GIRLS

ALL ORDERS MUST BE SENT TO

**THE NEW YORK CLIPPER,**

47 West 28th St., NEW YORK.

## UNION SQUARE STOCK.

For "two bits," the weekly shows offered by Ben Kahn's Union Square Burlesque Stock Company are comparatively on a par with anything New York is getting in the burlesque branch this season. The Square has been drawing packed houses since the stock thing was inaugurated, and from the enthusiastic way the down-towners are enjoying the productions, it's safe to lay a bet the packed trick will continue so long as the type of fun, etc., is varied as much as has been the policy since the opening week.

Billy Spencer and Bert Weston, besides having grabbed for themselves the staunch favor of the patrons as comedians, are doing their "third" of producing the shows with Dewy Campbell, each doing the "putting on" every third week.

Last week's show was a Campbell brand, and called the Big Sensation, the first part, "Oof! Oof!" and the burlesque, "On Trial," the title originating from a jug of stage booze that got tried enough by the judge and attorneys to sanction such.

New faces in the company were Daisy Mayfair, soubrette, and Lew West, who makes an exceptionally clean-cut juvenile. In fact, it is the purpose of Messrs. Kahn and Le Vine to show their patrons new faces continually, and added to the cast the current week, beginning Dec. 13, when the Winning Widow is given, are Lena La Couver and Belue and Renoff, though no one is out who appeared in last week's show.

"Oof Oof" was merely a mass of fun stunts participated in by Spencer, Weston and Campbell, "Grogan" doing his inimitable "tad," and Weston handling a Dutch part as well as he has shown ability to dig fun from behind the Hebrew make-up.

Louise Pierson and Norma Brown are still leading the bulk of the numbers and showing some new gowns, but a revival of good forms when in fleshings.

"Why Did You Make Me Love You?" allowed "that blonde," Miss Pierson, time for kiss business with those who could "make it." One dirty blonde near broke a leg getting stageward—and it's likely he'll be added to the regulars at the Square hereafter. For this number the chorus romped in fresh looking black and white jackets and pink "knickers." The latter seems to be the favored costume for the Kahn choristers—but they wear anything well, and never lack the "pep" in working up numbers.

Daisy Mayfair shows improvement in the soubrette role. "Pretty Irish Queen," lead by her in the first part, got over, worth its looks in the Emerald Isle costuming and showed good producing.

Gladys Rowland, who has been jumping back and forth from the chorus to "parts," seems to have got in "right" with the "two bits gives up" at the Square, too, for she gets her numbers over, even though minus a whole lot of volume in voice. Gladys has good personality, and the "day-window effect" on her first gown, last week, showed

"lass. Then, as a prisoner in the "On Trial" burlesque, she had to disrobe to an "up-to-the-minute" set of lingerie, to prove to the judge her reason for being there. The Squarites relished it all.

Norma Brown's first number was "Come Back, Dixie," looking as well in an old rose and white gown as she did in a pretty black lace over white, later. The chorus wore in red and black spangled "knicker" suits for this. It took four encores.

The comedy for "Oof, Oof" ran mostly to "repeat business" in the play between the male principals, especially the "blind" and "last under" and the "betting" bits, the latter between Spencer and Weston, laying ten spots on the color of Louise Pierson's hosiery, she wearing two different colored ones, and then she collected when she showed two white stockings. It hit the house like brand new. Another old bit worked up to great results was a card game between Spencer, Weston and Campbell, "Grogan" cashing with a handful of about nine one spots. The finale of "Oof, Oof" brought on Louise Pierson in white fleshings, military, and the chorus in alike ones, but of red and purple, and the entire company for a "rally round" an illuminated streamered pole. The "Save Ah Your Kisser Till the Boys Come Home" fitted it nicely.

The show was split with a two part picture, and "On Trial" was in a court room set, with Spencer as a substitute judge, Pinard and Campbell as lawyers, and Weston as a Hebrew court cop, and the chorus as the jury. Prisoners were brought in; Gladys Rowland, first for sheep stealing, and later doubling as a disrober at a beer banquet; Daisy Mayfair was second on the docket, and was discharged after slaying a coster number that she finished with an acrobatic dance that hit loud for her. Third was Norma Brown, in search of a lost dog, and then Louise Pierson, in that favorite birthday fitting purple dress, and last, Lew West, as a crook, and Kyra (New Acts), an Oriental dancer, with a pair of wormy-wormy-like moving arms.

"Auntie Skinner's Chicken Dinner" was lead by Gladys Rowland, "Sweet Kentucky Lady" by Norma Brown, "Little Honey Bunch" by Daisy Mayfair, and "When Old Bill Bailey Plays the Ukalele" by Louise Pierson. Two of the chorus are worth a word for the way they duetted the chorus of "Sweet Kentucky Lady" after Miss Brown. It brought 'em three encores.

Giving the Squarites "what they want" in bundles is an evidenced policy, and with the comedy and songs fresh every Monday there's no doubt the attendance that was in last Friday night will not fall off for some time to come.

Al Livsey has placed a capable five piece orchestra in the house, with Nathan Kamern as leader.

## ALL ARE WHITE RATS.

All of the principals with Manchester's Burlesques are members of the White Rats, or of the A. A. A. Beatrice Harlowe was re-instated recently.

## GRAMLICH IN ATLANTA.

The Columbia, Atlanta, Ga., re-opened with the Charles Gramlich Trans-Atlantic Burlesquers, twenty-five people, Dec. 6. Among the principals are Mr. Gramlich, Al Bush and Helen Hall.

Millie De Leon, "The Girl in Blue," has drawn big houses.

## NOT THIS HARRY!

Harry S. Clark, treasurer of the Grand, Hartford, Conn., informs us that he is not the Harry Clark referred to in an engagement announcement made recently, with Nellie Carter. The notice was evidently a sorry "joke."

MAE IRENE  
**CHESLEIGH GIRLS**  
20TH CENTURY MAIDS

**JULIA DE KELETY**  
PRIMA DONNA  
20TH CENTURY MAIDS

**AL. K. HALL**  
(ALCOHOL) in a New Character  
PLAYING A SNOWMAN, WITH MAIDS OF AMERICA

**TOMMY AIKINS**  
"ANOTHER NEW FIND"  
Management A. K. PEARSON.

**JIM OH AL BARTON**  
THE FELLOW WHO MAKES THEM SIT UP  
AND TAKE NOTICE  
With 20th Century Maids

**HARRY L. COOPER**  
Principal Comedian, 20th Century Maids  
Direction JACOBS & JERMON.



## FOLLIES OF THE DAY.

| RATING.    |        |          |         |
|------------|--------|----------|---------|
| Principals | Chorus | Costumes | Scenery |
| 100        | 100    | 100      | 100     |
| Comedy     | Ollo   | Book     | Numbers |
| 100        | 100    | 100      | 100     |

The big laugh of Barney Gerard's show at the Columbia, New York, this week is the non-starting taxicab, with George P. Murphy as the chauffeur; Dave Mallen, as the excitable French passenger, and John B. Williams as the starter. Great excitement, a lot of hand waving and good-byes, noise and bustle, but not a move of the taxi. The three attempts were all received with great shouts of laughter, and there are a great many other laughs in "Hot Dog; or, What Does the Public Want?"

Mr. Gerard has retained last year's book, but has furnished new scenes and bits. George M. Cohan, David Belasco, Oscar Hammerstein and Al. Reeves are the four impresarios, who are to solve the question.

Gertrude Hayes plays a charmingly Irish "Peg o' My Heart," with some clever impersonations, and her bench scene with Chester Nelson, in which they burlesque "Three Weeks," was a big scream, especially when Nelson, at the finish wards her off with his foot.

Little Anna Propp has the centre of the stage on numerous occasions, and the little piece of quicksilver makes good at every asking, first as a bell-boy, then as the little Cupid, and later in a select specialty and dance with Dave Mallen, who as George M. Cohan, carries the role in first class manner and dances and sings and smiles and works just like George did.

Billy Waldron is a Hammerstein true to life, and Jack Smith was made up to resemble Belasco, who insists that the drama is the thing.

John B. Williams is the Give Me Credit Boy, and as Al. Reeves, upheld the claims of burlesque in the van of the public's demands.

Chester Nelson's excellent comedy role of the rube, carried everything before it, and his character chimed in nicely with the general effect.

George P. Murphy is another laugh maker, and his frankfurter business gives rise to the title "Hot Dog." He sells them in a humorous manner, and his funny facial expressions and terse phrases all hit the mark. Elsa May, Dorothy Bieber, Edith Malvora, Lottie Nelson and Mildred Laurie, also take care of the work assigned to them.

The chorus includes: Ponies—Irene Clark, Dot Bieber, Mildred Laurie, Mabel Heldt, Lottie Nelson, Irene Heldt, Bobby Burnette, Nona Dearolf. Show girls—Edith Malvora, Lillian Bush, Nancy Tempest, Kitty De Temple, Lillian Smith, Margaret Gorman, May Sheldon, Lottie Williams, May Day, Kitty Cooper, Flo James.

The girls start at the opening with a lot of gingery work, attired in airy gowns that give room for action, and the girls range in all sizes from little four foot Propp to six foot Malvora.

Dave Mallen sang the "Little Millionaire" song, John B. Williams did "Give Me Credit," the quartette of managers sang "We're the Famous Impresarios," with a dancing finish; "Virginia Rose" was sung by Miss Propp. "When I'm Dancing With Peg o' My Heart" went over with Miss Hayes and Dave Mallen, and the couples of different nationalities, young and old, were worked in nicely. My Heart Goes Out to Dixieland had Miss Propp going good. "What Does the Public Want" is discussed vocally by the four managers. "I Wonder Why They Stare at Me" was Elsa May's number, well sung. Miss Hayes' declamation on "Life of Broadway" finished the first act. A look through the telescope brought a glimpse of two finely formed models in the store window.

The second act opened in front of the Columbia Theatre Building, in New York, and the deciding performance started with Gertrude Hayes in her blue suit and the dancing bricktops, Misses Propp, Bieber, Clark and Laurie, who first appeared in a big shoe in a fairy tale drop. "America, I Love You" was their opening number. Then Miss Hayes sang "Panama Canal," and the girls did their clog. Miss Hayes changed to a velvet dress coat, and sang "There's a Little Lane Without a Turning," which was followed by the girls in trousers and high hats for a comedy finish.

The second act showed an elaborate ballroom set. Elsa May does "Lonesome Melody," assisted by the girls in graceful postures. Then Hammerstein has his inning with operatic selections, led by Ethel Sabatano, assisted by Messrs. Stalano, Ferraro, Gicheil and Passi and the chorus, and the selections go over with great success for several encores. On Monday night, a lady sang from a lower box.

Jack Smith's piano specialty is well worked in with comedy and by Messrs. Nelson and William. Mr. Smith sang "My Little Girl" and "When You Leave the World Behind" with equal success, and encores with "Uncle Bill Bailey Played the Ukulele," which moved Nelson to do a great dance.

The taxi cab bit and telephone booth incident kept things humming. Miss Malvora sang "Valley of the Nile" in real Oriental style.

"The Three Weeks" bit was one big scream, with Miss Hayes playing the clinging, coaxing, willful temptress, and Hayes the shy and acrobatic Paul.

Dave Mallen and Anna Propp showed to advantage in the song "I Discovered You," with a pretty dance.

"The Moving Picture Craze" was bound to be considered in "What Does the Public Want," and therefore a special production was shown with funny slides and action, representing the screen production. "Her Darling Ice-cream" is the name of the film produced by the Bushleague Film Co., and passed by the Board of Nonsensors. George P.



## HARRISON SISTERS

Benella, Best Girl Banjolist in the World

## CLIPPER POST OFFICE

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, a POSTAL CARD must be sent requesting us to forward your letter. It must be signed with your full name and the address to which the letter is to be sent, and the line of business followed by the sender should be mentioned.

Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

## LADIES' LIST.

Althorpe, Miss L. Anderson, Hilma Allen, Mrs. Searl Austin, Margie Block, Mercedes Bradburg, Marion Connolly, May Clare, Elsie Craft, Irene Chase, Laura Carroll, Doty Canfield, Estelle Conrad, Elizabeth Carter, A. Ursula Capon, Nell Darling, Bee De Armond, Agnes De Varney, Vera Dugree, Libby Denton, Nellie Eaden, Alice Elliott, Ina Evans, Frankie Evelyn, Ivy Evans, Florence May Earle, Mrs. Graham Fay, Anna Eva Flaig, Ellnor

Farnworth, Birtine Gildmeister, Jessie Graves, Mrs. Holcomb, Grace Hoag, Lorette Hansen, Lottie Hartford Sisters Hamilton Mrs. Jack Humphrey, Grace Isle, Mrs. M. King Jane Malm Knight, Eleonora Kennison, Jessie Lester, Ann La Salle, Babe Le Roy, Mrs. Billy Le Roy, Pauline Lobb, Irene Lingard, Dorothy Mack, Sara Mead, Blanche May, Lulu Miles, Maxine Mayo, Vivian Molette, Belle MacDonald, Pearl A.A. Marion, Cecil Meyerson, Mildred Nalino, Bertha

Naworthy, Sadie Ormond, Mrs. J.D. Oglesby, Edith Porto, Helen Parlin, Marion C. Pray, Anna Parks, Mrs. Grace Russell, Nella Randall, Peggy Russell, Mae Ryan, Dorothy Ryan, Rita Robinson, Mand Se-Yoe, Marion Speedy Mrs. K.P. Schaefer Mrs. A. Shoppers, Frances Short, Frances Stafford, Beale Sheppard, Kate Seymour, Selma Stewart, Olive Von Mueller, Countess Van Etten, Jeannette Werner, Elsie Ward, Miss Prince Winchester, Rose

## GENTLEMEN'S LIST.

Armour, John W. Archer, R. X. Arundel, Peter M. Ausia, Clair Barton, Geo. E. Brown, Geo. N. Boyle & Patsy Bertrand, Frank (Reg. Letter 12c.) Barry, Dave Burdick, Clar. E. Beane, Geo. Bush, Billy Brewer, Chas. L. Blake, John Barrows, Richard Bryant, Billy Blake, Basil Colon, Paul H. Coston, Geo. Cantars, S. J. Chappelle, Franklyn Crowley, G. J. Cupeco, E. V. Crane, J. Monte Dufrane, Frank Dunbar, Harry Devin, Thos. F. DeVillis Delino Downs, W. C. De Mar, Paul Dorey, Eddie Diamond, Chas. Doyle, Edward Dealberg, Raymond De Verne & Van Dalton, H. F. Doyle, Edw. Dobie, Jas. Dawson, Sam M. DeMar, Paul Evans, D. J. Ekins, or Fay Erekline, Wallace

Elmourn, Wm. (Reg. Letter 12c.) Fox, Will H. Fletcher, W. H. Frawley, Max Gerdan, Musical Highlanders Goodwin, Ted Goeis, Austin Gerdan, B. M. Gebow, Geo. W. Grace, Billy Gram, Mr. Howard, Sam Helwich, J. Hyatt, Dan Hood, Sam Hillis, Paul Hayes, Geo. F. Hampton, Russ Jack, Eddie Johnson, Chas. Keany, Billy Keane, Kirk Klein, Chas. Knox, Orrin Kums, Tom Kelsey, K. Kolb, J. W. Luce, Grant Love, Joe Le Febvre, J. Lawrence, Robt. E. Le Clair, Jack Lammers, Chas. J. Lombard Bros. Metcalfe, Kenneth Maurer, Harry R. McAnallan, Geo. McGoate McCallan, H. O. Malloy, Martin McDermott, Hugh Meredith, Geo. Mann, Martin

Jagure, Francis Jantel, Wm. McAllister, P. E. Morton, J. A. McCarthy, J. F. McMahon, Dan Morgan, Bruce E. Morell, Chas. Morgan, Chas. Martini & Turner Nair, O. E. Norcross, D. P. Newman, Charlie Nelson & Norwood Nundawa, A. P. Onate, Louis Oliver, Gene Payne Children Price, John H. Fickins, Arthur Pannacker, H. Pinard, Al. J. W. Phillips, Albt. Reeves & Moore Ryan, Jack Ross, Newton Rice, Dan Romeos, Five Root, Frank L. Rosenkrus, Paul Rinaldo, Bruce Reynolds, Fran. T. Roland, Jack Smith, L. Stuart, Jas. H. Stillman, G. W. Stillman, W. G. Strong, Lew Shaw & Lee Seymour, Geo. H. Snow, Ray Stewart, Musical Sully Family Solomon, Willie Staymen, Wilbur

Sylvester (Magician) Stebbins, Si Shoens, Wm. Taylor, Herb A. Turnour, Jules Von Hoff, Mr. Vandegrift, Ray Vogel, John W. Wallace, Vernon Van Dora, W. H. Waldron, J. I. White & Barton Westernman, Geo. Wild, W. E. Wallace, B. F. r Williams, Frank E. Williams, Harry Willis, Twins Wilhelm, F. E. Wilson, Morgand. Willis, Homer L. Wright, Karl C. Yule, Arthur Yard, Geo.

SEE NOTICE AT HEAD OF LIST.

Murphy played the ice-cream, who coaxes the dissatisfied wife to leave her husband and baby.

A ragtime medley finished the show, with everybody on their toes, and the entire show was voted a big hit in the comedy, spectacular and singing line.

## LOCAL STOCK CIRCUIT.

Within the next month four burlesque stock companies are liable to be switching every two weeks in four New York houses, the Union Square one, under the management of Bernard Le Vire, being the source of the plan.

## GUS FAY CLOSES.

Gus Fay will close with Max Spiegel's Strolling Players Dec. 18, at Hurtig & Seamon's Music Hall, New York. His successor has not been selected as we go to press.

## DALY'S FOR PICTURES.

Daly's Theatre opened with pictures Dec. 13. The management wishes to announce that all members of the company received their full salaries for the final week in burlesque ending Dec. 4.

## PICTURES AT THE GARRICK.

The Messrs. Rosenberg have given up the burlesque stock at their house, and the German war pictures are now being shown there.

## HITCH AT DALY'S.

The commissioner failed to give his permission to have the May Ward "Virtue" pictures shown at Daly's, and at last reports the house remained closed.

## CURZON SISTERS CLOSE.

The Curzon Sisters close with the Bob Manchester Show next week.

MOLLIE WILLIAMS enjoyed the Follies of the Day performance Monday night at the Columbia, from an upper box.

BEN KAHN'S nine year old son presented him with a vestagram of clipped diamonds one day last week. Ben's eyes opened wonderingly when the kid flashed it on him—but explanations were satisfactory as to where all the cash for it came from. His uncle is in the jewelry biz.

SAM HOWE'S KISSING GIRLS, next week at the Columbia, New York, include Sam Howe, Margaret Flavin and Eva Mull.

MRS. G. NELSON TEETS, wife of the manager of the Majestic, Scranton, Pa., died Nov. 25, at Westfield, N. J.

OLLIE ODEN has closed with the Winners. INMAN and WAKFIELD have closed with the Al. Reeves Show.

ISSY GRODZ has closed with Dave Marlon's Co. Mrs. Grodz also left the show. Bob Travers will act as manager.

JACK MCGOWAN and MAY LATHAM will close with the Merry Rounders, at Philadelphia, Dec. 18. Mr. McGowan will go with the Robinson Crusoe Jr. show at the Winter Garden, New York.

MINNIE BURKE is making a big hit on the Low Circuit.

THE BLUE RIBBON BELLES have added J. Theodore Murphy to their staff. Manager Bill Clark also has Rose Stevens, Corinne De Forest, Ruby Grey, Marie Delmar, Charles Douglas, Lee Hickman, Eddie Harris and B. Rowland.

MARGARET FLAVIN has taken the place of Florence Mills as prima donna with the Sam Howe Show, Miss Mills having joined the Bostonians.

BEN F. PIERCE and DORA DAVIS, of the Tourists Co., were married Dec. 11, at Syracuse, N. Y., by the Rev. J. Applebee, of the May Memorial Church.

NAT YOUNG and the wife, Babe La Belle, were overcome with Boston's sleeping atmosphere between a matinee and night show, at the Howard, Boston, last week. Didn't get in until —, well, anyway, the rest of the Reid Record Breakers filled in until they could fess up—and the next day bought up the biggest Big Ben, and presented it to Nat and Babe. Wonder who they were dreaming about?

THE ROSELAND GIRLS may play Christmas week in Hoboken—but will celebrate it in New York.

CAPT. STANLEY H. LEWIS has closed with the Lady Buccaneers, and is ahead of the "Birth of a Nation."

EDNA ORSECH, the fanatic for things cut glass-like, of the Jack Reid show, had her heart sadly bruised when three pieces of the expensive fantastic stuff arrived in Boston, from a Philadelphia concern, smashed to smithereens. And they were for Christmas gifts, too.

## LEON A. BEREZINAK

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## OUT OF TOWN NEWS

**Baltimore, Md.**—Ford's (Chas. E. Ford, mgr.)—David Warfield, "Van Der Decken," Dec. 12-19; motion pictures 20-25.

**ACADEMY** (Tunis Dean, mgr.)—"Watch Your Step" 13-18; "Some Party" 20-25.

**Gaiety** (J. C. Southerland, mgr.)—"The Follies of Pleasure" 13-18; Beauty, Youth and Folly 20-25.

**PALACE** (Wm. Ballant, mgr.)—Dave Marion's Show 13-18.

**MARYLAND** (Fred Schamberger, mgr.)—Bill 13-18; Lina Abarbanell and company, Ethel Mac-enough, McCloud and Carp, "Words of U. S. A." Morton and Moore, Al and Fanny Steadman, Stone and Hayes, and Kerville Family.

**GARDEN** (Geo. Schneider, mgr.)—Bill 13-18: "The Earl and the Girls," Ebenezer and Hamtree, Betty Rae, Bud and Nellie Helm, Orth and Lillian, Dave Roth, the Lelands, and Le Roy, Harvey and company.

**HIPODROME**—Bill 13-18: Flo Irwin and company, Golding and Keating, Francis Renault, Three Shevleys, O'Brien and Buckley, Romaine, Wilson and Whitman, and Bixley and Lerner.

**St. Paul, Minn.**—Metropolitan (L. N. Scott, mgr.)—"Birth of a Nation," for two weeks, beginning Dec. 12.

**SHUBERT** (Frank C. Priest, mgr.)—The Fisher Players presented "While the City Sleeps" week of 12.

**ORPHEUM** (E. C. Burroughs, mgr.)—Bill 12-18: Four Marx Brothers company, Frank Milton and De Long Sisters, Charles and Fannie Van, Hallen and Hunter, Harry and Eva Puck, and Pipifax and Panola.

**EMPRESS** (Gus S. Greening, mgr.)—Bill 12-18: Florence Modena and company, Fairman and Archer, Three Alvarettas, Tyler-St. Clair Trio, and Jacobs' dogs.

**PRINCESS** (Bert Goldman, mgr.)—Bill 12-15: Herbert Germaine Trio, John Gelger, Madame Asorio and company, and Williams and Harris. Last half: Trevit's Military Canines, Arthur and Grace, King and Harvey, and Alice Hamilton.

**SEAS** (John F. Kirk, mgr.)—Tip Top Girls 12-18; the Lady Buccaneers 19-25.

**STRAND, STARLAND, MAJESTIC, GAIETY, BLUE MOUSE and ALHAMBRA**, pictures.

**Lynchburg, Va.**—Academy (Ollie A. Savio, mgr.)—Hulton & Powell's "Safety First" Dec. 13. "Virginia" (pictures) 14, 15, the Million Dollar Dolls 16.

**TRENTON** (James F. Jackson, mgr.)—Billy Leicht's Teddy Bear Girls.

**BELVEDERE, UNIVERSAL, GAIETY and NATIONAL**, pictures.

## NOTES.

**THEATREGOERS** during the week of Dec. 6 had the rather rare opportunity of seeing two unusually good musical tab companies at the Academy and Trenton, Crawford & Humphries' Bon Ten Girls holding forth at the Academy and Elsie McGeorge and her Fun Makers at the Trenton. Both shows played to good business.

"**VIRGINIA**," the big feature picture, which includes scenes in twenty different Virginia cities, is being shown at the Academy, 14, 15.

**Evansville, Ind.**—Wells Bijou (C. F. Rose, trega.)—"A Pair of Sizes" Dec. 10.

**NEW GRAND** (Otto Meyer, mgr.)—Bill 13-15: Style Revue, Chris Richards, Haling's seals, Granville and Mac, and Frank and Clara Latour. Bill 16-19: Six Military Dancers, Edwin George, Lowell and Esther Drew, Three Vagrants, and Martinetti and Sylvester.

**ORPHEUM and NORTHSIDE** (Chas. Sweeton, mgr.)—Amateur vaudeville and motion pictures.

**MAJESTIC, PRINCESS, SAVOY, CRITERION, RIVERSIDE, NOVELTY, COLONIAL, FRANKLIN, VIRGINIA, COLUMBIA, FULTON, VALADA, STADIUM, GOVERNOR, ALHAMBRA, JEFFERSON, WOODLAWN, WALNUT, FAVORITE, CASTLE HALL and ALAMO**, motion pictures.

**Charleston, S. C.**—Victoria (Pastime Am. Co., mgrs.) bill Dec. 13-15: Pauline Saxon, Francis Purior and company, Six Musical Noses, O'Brien Troupe and the Tahitiens. Last half: Lady Alice's Pets, Wieners and Burke, Dorothy Meather, and Bradley and Norris.

**ACADEMY** (Chas. R. Matthews, mgr.)—Neil Burgess' Minstrels 16.

**PRINCESS, MAJESTIC, ELCO, LEADER and DIXIELAND**, pictures only.

**Macon, Ga.**—Grand (D. G. Phillips, mgr.) is dark until Jan. 1.

**PALACE, PRINCESS and MACON**, pictures.

**Atlanta, Ga.**—Atlanta (Homer George, mgr.)—"The Birth of a Nation" is showing to fine business.

**FORSYTH** (Geo. Hickman, mgr.)—Bill Dec. 13-18: Scotch Lads and Lassies, "Girl in the Moon," Harris and Manion, Prell's dogs, Six Little Song Birds, Dan Burke and Girls, Allen Dinehart and company, McIntyre and Heath, and Pietro.

**COLUMBIA**—Burlesque was opened by Chas. Gramlich's Trans-Atlantic Burlesque. Began its second week 13.

**BONITA** (Geo. Campbell, mgr.)—Musical Comedy and pictures.

**GRAND, STRAND, GEORGIAN, SAVOY, (2) ALAMOS, VICTORIA, ALPHA, ALSHA, DE SOTO, VAUDETTE and BELLWOOD**, pictures only.

**Augusta, Ga.**—Grand (R. B. Tant, mgr.) Neil O'Brien's Minstrels Dec. 15, Nat Goodwin 17.

**STRAND, DREAMLAND and MODJESKA**, pictures.

**MOLLY PEARSON**, who is now appearing in "Hobson's Choice," at the Comedy Theatre, has volunteered to assist in dressing the Christmas tree of the Stage Children's Fund, which will be on view at the Comedy Theatre, Sunday evening, Dec. 26, where the stage kiddies will hold their annual entertainment. Mrs. M. Thorne is president, and Lee Shubert, honorary president of the organization.

## LAST CALL!

# THE CHRISTMAS NUMBER OF THE NEW YORK CLIPPER

WILL BE ISSUED ON

DEC. 25, 1915

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THE NEW YORK CLIPPER

ALBERT J. BORIE, Manager.

47 W. 28th St., New York



## CHICAGO NEWS

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF  
NEW YORK CLIPPER, CASPER NATHAN, WESTERN MANAGER,  
504 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

MONDAY, Dec. 13.

With most of the attractions now running well-entrenched in public esteem, and no new dramatic offerings claiming local Loop boards, interest naturally centres in other branches of the amusement world for the week's novel offerings.

Vaudeville welcomes Mrs. Leslie Carter (at the Palace), and Henrietta Crossman and Billy Burke's "Tango Shoes" (at the Majestic), on one bill.

Grand opera, at the Auditorium, is claiming an exceptional share of public interest, because the Chicago Opera Association, under the direction of Campanini, is daring to introduce several operas never before revealed in America, instead of adhering to stereotyped bills the arias of which are known to every school child in the audience. A fine example of this policy is shown in the selection of "Lejanire," which was revealed last Thursday night before an enthusiastic audience and will be repeated Wednesday night of this week. The performance shows Muratore at his best, and stamps him as one of our foremost tenors.

A peculiar angle of the "spoken drama vs. movie" situation is found in the fact that "Damaged Goods" is being revealed on State Street in photoplay form, whereas the same play's dramatic version is playing the outlying houses, holding the boards of the National for the current week. Perhaps the time may yet arrive when the spoken version of a play will be housed in a theatre directly across the way from one harboring pictures revealing the same theme.

Moving pictures seem to overshadow everything else, invading houses heretofore devoted exclusively to the spoken drama. A peculiar incongruous situation results from the fact that war films ("actual scenes") are being revealed at many theatres simultaneously, making it appear that the producers believe the general public wants nothing else. As a result we find "Fighting in France" at the Olympic, while "Fighting For France" holds the boards at the La Salle Opera House.

The Olympic pictures did not find favor with the censors who requested cutting scenes showing the dead scattered on the battlefield. This censorship was indignantly criticized by daily papers, who ask editorially "How far will this censorship go in stifling the very life of realistic action?"

But the French side of the war is not the only one revealed in pictures wildly clamoring for public patronage. For "On the Firing Line With the Germans" is shown at the Fine Arts.

Dec. 24—The Chicago Theatre, heretofore known as the American Music Hall, rebuilt as well as renamed, will open with a revue called "Within the Loop," Dave Lewis, Frances Kennedy, Anna Wheaton, Gilbert Gregory, and others, will be seen and heard.

Dec. 26—"The Song of Songs," Edward Sheldon's dramatization of Herrmann Sudermann's novel, will be acted at Powers' Theatre by Irene Fenwick, Cyril Kelgatie, and Thomas A. Wise.

Dec. 26—"Twin Beds," a farce first acted at the Olympic, will restore that playhouse to the uses of the drama.

Geo. M. COITAN'S G. O. H. (Harry Ridings, mgr.)—"It Pays to Advertise," fifteenth week.

GARRICK (John J. Garrity, mgr.)—"The Lilac Domino," third week.

POWERS' (Harry Powers, mgr.)—"Androcles and the Lion" and "curtain raiser," third week.

BLACKSTONE (Edwin Wapler, mgr.)—George Arliss, in "Paganini," third week.

CORT (U. J. Hermann, mgr.)—Taylor Holmes, in "His Majesty, Bunker Bean," sixth week.

ILLINOIS (A. Pitou Jr., mgr.)—Ziegfeld's "Follies," third week.

PRINCESS (S. P. Gerson, mgr.)—"Nobody Home," third week.

VICTORIA (H. C. Brolaski, mgr.)—Week of 12, Thurston, the magician.

COLONIAL (Norman Field, mgr.)—"The Birth of a Nation."

OLYMPIC (George C. Warren, mgr.)—"Fighting for France," second week.

LA SALLE OPERA HOUSE (Harry Earl, mgr.)—"Fighting for France," second week.

CROWN (Ed. Rowland Jr., mgr.)—Week 12, "Bringing Up Father."

IMPERIAL (A. J. Kaufman, mgr.)—Week 12, "The Girl Without a Chance."

NATIONAL (J. P. Barrett, mgr.)—Week 12, "Damaged Goods."

PALACE MUSIC HALL (Mort H. Singer, mgr.)—Week 13: Mrs. Leslie Carter, Thomas Egan, Chas. Olcott, Watson Sisters, the Langdons, Willie Solar, Yankee and Dixie "Memories."

MAJESTIC (F. C. Eberts, mgr.)—Week 13: Henrietta Crossman and company, Sophie Tucker, Billie Burke's "Tango Shoes," Willa Holt Wakefield, Billy Bouncer and company, Clemons and Dean, Carlisle and Romer, and Meehan's dogs.

McVICKER'S (J. C. Burch, mgr.)—Week 13: Ratling Nelson, Ober and Dumont, Paine and Nesbit and company, Allen and Francis, Ye Colonial Quintette, Onalp, and Freddy James.

GREAT NORTHERN HIPPODROME (Frank Talbott, mgr.)—Week 13: Blanche Sloan, Gray Four, Charles Leonard Fletcher, Spencer and Williams, Belle Italia Troupe, Grace Cameron, Sig. Franz Troupe (night show), Stevens and Falke, Libonati, Melnotte-La Nole Troupe, Annabel and Baron Lichter, "The New Leader," Cadets De Casagne, and Madame Bedini.

STAR AND GARTER (Paul Roberts, mgr.)—Week 12, The Gay New Yorkers.

GAYETY (R. C. Schoenecker, mgr.)—Week 12, The High Life Girls.

HAYMARKET (I. H. Herk, mgr.)—Week 12, stock burlesque.

COLUMBIA (Wm. Roche, mgr.)—Week of 12, Midnight Maldens.

ENGLEWOOD (Edw. Beatty, mgr.)—Week of 12, Fat White's Gaiety Girls.

## PHILOSOPHY.

The "down-and-out" of to-day is the "up-and-in" of to-morrow. Don't be discouraged if you find yourself in the class of those who look wearily from day to day for something to break the terrible monotony of hours devoid of intelligently directed effort. Though you may believe, and the world thinks you are at the lowest ebb of human development, as a matter of fact you are at high tide, for being down and out is likely to make you think—and when a man thinks he falls into the class of supermen. Unfortunately, the very make-up of the theatrical world stamps it as a great breeding place for people who finally become devoid of ambition. For, in a world where only a few can reach the top and where many find it impossible to make any headway at all—a world, withal, that calls for unceasing determination to succeed and boundless ambition—those who find themselves unable to make due progress may discern a blackening of the skies that makes nothing seem worth while.

It is hard to philosophize with the "wolf at the door," and without a chance to sell your wares to those who claim to place them, yet this is a moment in one's life when corner-stones may be laid that will have much to do with lasting success. The man who has made good after a career full of vicissitudes is the one who is in a position to know the value of prosperity. To those who always have enjoyed plenty the presence of prosperity is nothing more than an imitation of life. Life would not be what it is—constant, seething action—if change were not one of its precepts. In order to make changing conditions count for anything in the long run, there must be a low and a high level. If water never ran down hill there'd be no Niagara Falls, and the sparkling purity of this all valuable fluid is at its best when gathered in at lowest levels. Likewise, a man's character finds a basis for the greatest future effort when the hard knocks are received at the lowest registers of life's scale.

Just as the law of change drags the influential to life's lowest level without warning, so is it likely that the "down-and-out" may find his condition suddenly changed when everything seems at its worst.

## CHICAGO HARMONY NOTES.

## GETTING SONGS STARTED.

The problem of getting songs started for a new publishing concern is a difficult one. Old established firms are in touch with both trade and profession. Therefore, their announcements carry great weight. But a new company must "feel" its way at both ends of the game.

The Rybak Publishing Company, knowing the value of great stars in the popularization campaign, quickly proceeded to land the Castles on "Royal Arabs," and Elizabeth Murray on the song that put them in the music business, "You Stole My Heart."

As in the case of nearly every new and old publishing "catch," these announcements were first embraced in NEW YORK CLIPPER ads., in the issue of Nov. 20. Though the responses from dealers, orchestra leaders and the profession at large were spontaneous and hearty, Manager Dean decided to use THE CLIPPER ads. for greater returns. He hit upon the slogan: "If you missed your copy of THE CLIPPER of Nov. 20, you missed this announcement." This general head was used on two clippings from THE CLIPPER, reproductions of which were sent to thousands of recognized orchestra leaders and music dealers.

The harvest of results was reaped immediately, and Manager Dean announces that both songs found a ready market within record time.

## SPELLING HIT.

Spelling songs have become quite the rage lately. So many performers have besieged Gus Kahn, at Remick's Chicago office, for "a song that spells" that, for a few days, he was completely "stumped" and had to shake his head when requests came in. But finally they became so insistent that he said: "Sure, we've got a spelling song," and handed performers cards bearing the following single acrostic:

M is for the many copies selling,  
E is for the ease in landing acts;  
M may also mean a million copies,  
O means other Kahn-Van hits are facts.  
R is for the riots it is causing,  
I means always in the Public Eye;  
E stands for enthusiastic encores,  
S means songs like "Memories" never die.

## THE RYBAK QUINTETTE

Manager Dean, of the Rybak Publishing Company, has completed arrangements for the vaudeville tour of "The Rybak Quintette," a singing act including the following well known performers: J. Aldrich Libbey, Kathryn Trayer, Arthur N. Green, Anna Green and Al. Handler. "Royal Arab," Arthur N. Green's instrumental number, recently introduced by Mr. and Mrs. Vernon Castle, closes the act.

## RIGHT IN LINE.

Conditions have advanced to a point where a local publisher without a review act of some sort is looked upon as a "has been." One of the latest attention claiming reviews, more pretentious than many which went before it, was organized in the interests of the Broadway Music Corporation (Will Von Tilzer) by Irving Bibbo, Western manager.

## HOTEL REED

In the Heart of Chicago's  
Theatrical District

Rooms, 50c, 75c, \$1.00, \$1.50 per day  
\$3.00 to \$7.00 per week

102 WEST LAKE ST., CHICAGO  
N. W. Corner Clark & Lake Sts.

Bibo's staff (the personnel of which was recently announced in this column) forms the nucleus of the review. The Broadway catalogue contains many hits and near hits, which make it easy for the boys in the act, as audiences like to hear numbers that are earning their share of popularity.

## "COME IN AND SEE ME."

Monte Howard's old time "come in and see me" is again ringing forth from M. Witmark & Sons' Chicago office, where Monte now holds down the professional management, under the guiding wing of Western Manager Thomas J. Quigley. The boys are now working on "She's the Daughter of Mother Macree," which is just the kind of song that Monte can talk about (even brag about) without feeling ashamed of himself, when a performer asks for proof.

## THAT RAGGY SWING.

Jack Frost, wonder writer for the McKimley Music Company, is a great admirer of Irving Berlin's products. Unlike most writers, he has firm confidence in the future of rags, and feels that "the word rag in a title" is as good to-day as it ever was. He has come out with a new number, entitled "Neutrality Rag," which bids fair to re-establish confidence in songs with rag movement. "As long as ragtime songs contain real ideas, they will be played and sung," Jack explained. "It is only when they fall flat that the public tires of them." Jack is able to write any kind of a lyric, and seems as strong in melodies as he is at the word end. His numbers have made great headway in the McKimley catalogue.

## LITTLE PROLIFIC.

George A. Little is earning the title, "The Al. Bryan of the West," because of his prolific output of lyrics. His new songs are legion, and many of them threaten to duplicate in popularity his "When I Was a Dreamer and You Were My Dream."

## EXCLAMATION POINTS.

## GREAT EXPECTATIONS.

The Western Vaudeville Managers' Association is watching with interest the developments attending the opening of their new San Francisco office, under the guiding hand of Henry Miller, most Chicago theatrical people believe that Miller's selection is a very happy choice, as Harry is noted for zealous, untiring work.

## JACK REILLY HERE.

Jack Reilly is resting up at Hotel Raleigh, after a fine summer season with Sparks Shows. He doesn't want his rest to interfere with a good engagement, however, and is laying plans for Winter activities.

## THEODORE WRITES.

From Providence comes the following plaintive letter: "Hello, Casper; howlin' are you? You never open your fountain pen at all to me. Am vaudeville as pianist for George MacFarlane, a regular fellow. Didst know of 'Mother'? It's a real one, from all I can learn. Am at Keth's, Philadelphia, week of 6, so let's hear, will you? Best to you, old pal. Dolly sends her regards, too. Sincerely (signed) Theodore Morse." All we can say in reply is that we certainly "didst" hear of "Mother." Whoever didn't is troubled with deafness, blindness or some variety of illness.

## WORKING WEST.

Nola Saterfield writes that she is meeting with success over Western State Vaudeville Association time, her "Dog Quartette" going over nicely. She'll be coming East soon. She likes San Francisco as much as it likes her.

## COULTER LANDS.

Glenn H. Coulter, remembered for his work in "A Modern Cinderella," has joined Gus Hill's "Bringing Up Father" Company No. 1, which opened at the Crown recently, to play around Chicago and then go East. The show is booked solid, closing in New York the last week in May, '16.

## GET HOLIDAY DATES.

Aubrey and Dial will work through holiday week at the Baltimore Hotel, Kansas City, introducing their "Danseuse Moderne," well known in Chicago.

## MAKE NICE SHOWINGS.

Since Frank W. Wakefield, formerly manager of the Fox Chicago office, went over to the Bell Feature Film Corporation, in the same capacity, things have hummed for that institution. The "Big Bear" brand, including exceptionally well worked out features like "A Woman's Conquest," made a big hit with exhibitors at a showing at the Band Box Theatre, on Madison Street.

## HARRY LORCH BACK.

Harry Lorch, general publicity manager for the Butterfield Michigan Circuit, returned to Chicago (his new headquarters) last week, after a flying trip through Indiana. Lorch has worked several big stunts for Butterfield, since coming to Chicago, and is constantly on the trail of new ideas, in featuring a Japanese prima donna he hit upon the plan of converting lobbies of theatres where she plays into Japanese tea gardens. This novel stunt has resulted in a big increase of seat sales. One reason why Lorch understands the "call of the box office" is because he started in at the bottom, as assistant treasurer of one of Butterfield's houses, and worked up to his present position.

## SUES OPERA COMPANY.

Louise Clay, a ballet dancer, has brought suit



against the Chicago Grand Opera Company for breach of contract. The case will be heard in the Chicago Municipal Court on Dec. 20. Attorney Leon A. Berezniak states the cause of action:

"Miss Clay was engaged in New York for a season of ten weeks in Chicago, at a salary of \$18 per week. Her contract also stipulated she was to be paid \$10 per week during the time occupied in rehearsals and traveling. After arriving in Chicago and reporting to the management, she was given two days' work and then discharged."

#### EARL DEWEY ENGAGED.

Earl Dewey, who made good some seasons ago with "A Broken Idol," has been engaged for E. P. Churchill's "Around the Town" tab, by Dave Wolf, which will open about Jan. 1.

### AMERICAN HOSPITAL NOTES.

C. M. MACKINLEY, stage manager for Gertrude Hoffman, was struck upon the head with an iron pipe while playing in Cleveland last week, and suffered a severe scalp wound. He had been under the care of Dr. Thorek during his stay in Chicago.

JACK WILLARD, stage manager for Valoska Suratt, is also a patient of Dr. Thorek. Mr. Willard is suffering from blood poisoning of the right index finger, but the condition is improving under Dr. Thorek's care at the American Hospital.

GRACE KEELER, of the Puss Puss burlesque show, playing the Star and Garter last week, left the company and entered the American Hospital, where she underwent an operation by Dr. Thorek. Miss Keeler had been unsuccessfully operated upon in the East for the same condition. She is making daily improvement.

EILEEN HANLON, who is the wife of Wm. A. Hanlon of Hanlon Bros., and late of "Phantasma" and now presenting "The Haunted Hotel," is making daily progress following her operation performed several days ago. Dr. Thorek predicts an uninterrupted recovery.

JEANETTE SINGEL, of the Lady Buccaneers, left the American Hospital Thursday, Dec. 9, having made a very nice recovery.

MARGUERITE MANTLE, of the Victoria Trio, is making daily progress toward recovery, following the operation performed by Dr. Thorek, at the American Hospital.

FRED DEXTER, of Dexter and Shearer, has been discharged from the American Hospital, having made a very good recovery. Mr. Dexter was suffering from blood poisoning of the left arm.

ENDIE WEEKLY is still a patient in Room 2, of the American Hospital, and is making daily progress.

LEONA PORTER, of "The Enchanted Forest," made a very wonderful recovery following the successful operation performed by Dr. Thorek, and left the hospital several days ago.

CHARLES SMITH, singer with the Gypsy Maids, made a very good recovery and left the institution several days ago, to join the company.

YVETTE LAVELLE, wife of Colonel Lavelle, well known in Chicago, was operated upon by Dr. Thorek for cancer of the breast, and is making a wonderful recovery.

SARAH SEDALIA, doing character and dialect work in vaudeville, is a patient of Dr. Thorek at the American Hospital, having undergone a very serious operation. She is doing nicely, and the doctor predicts an uninterrupted recovery.

FLORA MILLER, also a performer under Dr. Thorek's care at the American Hospital, is making daily progress following the operation performed a few days ago.

### OUT OF TOWN NEWS

**St. John, Can.**—Opera House (W. C. McKay, mgr.) Harmony Male Glee Club (local amateurs), 15, in concert; proceeds for Patriotic Fund. Parisian Girls 14-23. W. S. Harkins Players 25-Jan. 8. GEM—Helen Marr, in songs, and moving pictures.

**LYRIC**—Vaudeville and moving pictures.

**IMPERIAL**—Gertrude Le Roy, in songs, and moving pictures.

**UNIQUE, STAR, PALACE and EMPRESS**, moving pictures only.

THROUGH the courtesy of W. C. McKay, manager of the Opera House, THE CLIPPER's local correspondent was invited to a private view, Dec. 3, of the picture, "Neptune's Daughter." About two hundred ladies and gentlemen attended, and after the performance not a condemnatory word was heard, instead, nothing but praise. However, the St. John moral board of censors got busy and eliminated the transformation scene, the diving and dance before the king. The film was advertised to be shown 6-11, and was, but with the "cut-outs" as ordered by the censor. Mr. Margetts, local manager of the Universal Film Exchange, made a protest and engaged counsel to present his case before the New Brunswick Government at their meeting 9. This is the first time that a protest against the censors' decisions has been carried to the Government. A curious condition has been found to exist since the appeal was commenced. When the law regarding censorship was passed by the Government it provided for a board of appeal, but up to now no appointments have been made. The board of censors consists of three men, all of whom are well past middle age, and none of them are in sympathy with the moving picture business. The public is watching the case with interest. If the censors' decision is sustained it's a safe bet that the censorship will be more drastic than ever.

**Meridian, Miss.**—Grand (W. E. Jones, mgr.) road shows.

**MAJESTIC** (Sid Berry, mgr.)—Motion pictures and musical triboids.

**PRINCESS** (Sol. M. Sugerman, mgr.)—Paramount, Fox and General film features.

**STRAND** (C. R. Hatcher, mgr.)—World and Equitable, Mutual and Universal films.

**Buffalo, N. Y.**—Star (P. C. Cornell, mgr.) "Tit for Tat" week of Dec. 13. Dark 20-23. Fiske O'Hara 24, 25, "Outcast" week of 27.

**TECK** (Messrs. Shubert, mgrs.)—The film, "Warring Millions," week of 12. Nothing underlined.

**MAJESTIC** (J. Laughlin, mgr.)—Toronto Yiddish Players, in "Her First Sweetheart," 14. "At the Old Cross Roads" week of 27.

**SHRA'S** (M. Shea, mgr.)—Bill week of 13: Cole and Denahy, Werner-Amoros company, Billy B. Van and Beaumont Sisters, A. G. Cutler, the Grazers, Ward and Cullen, Van Bros., and Josie Heather.

**ELKWOOD MUSIC HALL**—Guido Chorus, with Anna Case, 15.

**ALLENDALE** (Charles H. Bowe, mgr.)—Feature photoplays.

**ACADEMY** (Jules Michaels, mgr.)—Bill week of 13: Thompson's elephants, W. E. Whittle, Cooper and Ricardo, Arthur Ward, Harry Dare, Eight Black Dots, Paul Petching and company, and McClure and Dolly.

**LYRIC** (H. B. Franklin, mgr.)—Bill week of 13: Forrester and Lloyd, Dick Malloy and company, Russell's Minstrels, Sterling and Marguerite, Dorothy Herman, Billy Dolan, Lynch and Zeller, and Danny Symonds.

**HIPPODROME** (M. Shea, mgr.)—The picture, "The Battle Cry of Peace."

**OLYMPIC** (Bruce Fowler, mgr.)—Bill week of 13: Seven Samarins, "Behind the Footlights," Tom Van and Ward Sisters.

**GARDEN** (W. F. Graham, mgr.)—Winning Widows week of 13, Tango Girls 20-25.

**GAYETY** (C. T. Taylor, mgr.)—Billy Watson's Beef Trust week of 13, Liberty Girls 20-25.

**Albany, N. Y.**—Hannan's Bleecker Hall (Uly S. Hill, mgr.) Madame Louise Homer, in concert, Dec. 13: Mrs. Patrick Campbell, in "Pygmalion" and "The Second Mrs. Tanqueray," 14, 15: "Battlefield of France" (picture) 16-18.

**EMPIRE** (Jas. H. Rhodes, mgr.)—Bostonian Burlesque 13-18. Bohman Show 20-25.

**PROCTOR'S GRAND** (Jos. P. Coyne, mgr.)—Vaudeville 13-15: Billy Bouncer's Circus, Lillian and Lucille, Cervo, Hayes and Kassell, Pollis Sisters and Le Roy, and Ben and Hazel Mann. "Birth of a Nation" entire week of 20.

**PROCTOR'S LELAND** (John A. Burns, mgr.)—Return engagement of "Battle Cry of Peace" 13-18.

**MAJESTIC** (Emil Deiches, mgr.)—Vaudeville and moving pictures.

**COLONIAL, CLINTON SQUARE, PEARL, BROADWAY, STAR, PROCTOR'S ANNEX, WHITE WAY, PALACE, PEOPLE'S, HUDSON, DELAWARE AVENUE, PARKWAY, FAIRLAND, MADISON, HILLCREST, CLINTON, ORPHEUM and CENTRAL**, moving pictures only.

**Rochester, N. Y.**—Lyceum (M. E. Wolf, mgr.) "The Girl" Dec. 13-15, "Outcast" 16-18.

**TEMPLE** (J. H. Finn, mgr.)—Bill 13-18: Rae Samuels, Morton and Glass, the Great Leon, Fred J. Ardath and company, the Flying Martins, Lew Beers, Lew and Mollie Hunting, and Kartell.

**FAMILY** (J. H. Fennyvessy, mgr.)—Vaudeville and pictures.

**LOEW'S** (I. Keun, mgr.)—Vaudeville and photoplays.

**CORINTHIAN** (J. L. Glennon, mgr.)—The Tempters 13-18.

**VICTORIA** (J. Kelly, mgr.)—Photoplays.

**NOTES.**  
THE Temple drew big with a fine bill for week ending 11, celebrating the sixth anniversary of the house.

**WINTER** weather week of 6 made better box office results for local managers.

**CHARLES J. RUFFY**, with Barnum & Bailey this season, is working his single act here for the Winter.

THE screen version of "Carmen" had a fine week at the Regent, 6-11.

**SMITH** is sure a common name. Frank Smith is treasurer, and Frank W., advertising manager, of the Corinthian.

THE Winter season is on at the Victoria, and Manager Kelly has the boys working hard to seat the crowds.

**Lawrence, Mass.**—Opera House (W. R. Rothera, mgr.) pictures, vaudeville and stock. The Dennison Players present "Under the Stars and Stripes" Dec. 13 and week, to be followed by "Beware of Men." Vaudeville between the acts 13 and week. Evelyn Lewis, Jeanie Lockwood, Bosworth Bros., and five others, and motion pictures.

**EMPIRE** (Ralph Ward, mgr.)—Bill 13-15: Purcella Bros., Eugene O'Rourke and company, McDermott and Wallace, and "Ye Old Song Revue." Bill 16-18: Deltorelli and Glissando, Edwin Keogh and company, Thomas and Curran, Twelve Imperial Toledos, and pictures.

**STAR, BROADWAY, VICTORIA, COLONIAL and COSMOPOLITAN**, motion pictures.

**Springfield, Mass.**—Court Square (D. O. Gilmore, mgr.)—Robert Hilliard Dec. 13-15, "Twin Beds" 16-18, Wesleyan Academy amateurs 21.

**POLI'S PALACE** (Gordon Wrighter, mgr.)—Bill 13-15: West and Van Sclen, Una Clayton and company, Mazetti Bros., Ed. Dowling, "A Night with the Poets," Clayton and Lennie, and pictures Bill 16-18: Myrtle and Paula, Seven White Black Birds, Kirby and Hohn, McCart and Bradford, Ash and Young, Nedervek's baboons, and pictures.

**GILMORE** (Robt. J. McDonald, mgr.)—Monte Carlo Girls 13-18.

**PLAZA** (Goldstein Bros., mgrs.)—Vaudeville and pictures.

**HUDSON, EDISONIA, MIRROR, REEL, BROADWAY, BIJOU, GAYETY, SUBWAY, GLOBE, LYRIC, PALACE and GRAND**, pictures.

**St. Joseph, Mo.**—Lyceum (C. U. Philley, mgr.) "Mutt and Jeff" Dec. 12, 13, "Robin Hood" 15, Military Maids 17, 18.

**CRYSTAL** (Fred Cosman, mgr.)—Vaudeville and tabloid musical comedies.

**ELNECTIC** (T. C. Schroeder, mgr.)—Vaudeville and feature pictures.

**COLONIAL, ROYAL, EMPRESS and ORPHEUM**, pictures only.

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# MOTION PICTURES

HARRY ENNIS, MOTION PICTURE EDITOR.

## MUCH LITIGATION IN FILM CIRCLES.

### PAST WEEK NOTABLE FOR NUMBER OF LAW SUITS.

#### N. Y. COURTS KEPT BUSY ADJUDICATING LEGAL DIFFERENCES OF MOTION PICTURE CONCERNS.

From a casual perusal of the various New York court calendars, last week, it might seem to the innocent bystander that the entire motion picture fraternity had decided to go to law, in order to settle certain specific differences of opinion arising from past and present business transactions. Some six or seven legal actions between individuals and corporations engaged in the manufacturing or distributing of films were fought out in New York's numerous tribunals of justice.

#### ECLAIR SUIT MUST BE TRIED IN SUPREME COURT.

One of the most important suits presently being fought out is the legal action brought by the French Eclair Co., against Alfred H. Varian, a New York lawyer, and others. It seems that Chas. Jourjans, president of the French Eclair Co., just prior to the beginning of the current European conflict, organized the American Eclair Co., the Leading Players Film Corporation, the Motion Picture Property Co., and Features Ideal, Inc., to market the Eclair product in America.

When the war in Europe called Jourjans, and other officers of the French Eclair Co. to the colors on the battlefields of France, Jourjans gave power of attorney to Alfred H. Varian, who at that time was the legal representative for the above mentioned Eclair corporations.

According to Jourjans' complaint, in a suit filed some months ago, in the Supreme Court, New York, he alleged that Varian had exceeded the authority conferred on him and sold a controlling interest in the four Eclair concerns to the Pine Holding Corporation. Regarding this transaction in question, it was alleged further, that fraud entered into the sale of the motion picture companies' stocks to the Pine Holding Corporation.

The defendants in the suit endeavored to take the case out of the Supreme Court, and Justice Erlanger decided against them several weeks ago. Now the Appellate Division has just affirmed Justice Erlanger's decision, and the case will proceed as per initial intentions of the plaintiffs, in the Supreme Court. The Appellate Division, Friday, Dec. 10, also denied a motion sought by the defendants, in which they endeavored to make the plaintiffs set forth in their complaint the separate causes of action alleged in their affidavits.

#### CRYSTAL FILM CO. SUES SMALL-WOOD FILM CORPORATION.

The Crystal Film Co. started a joint action last week in the Supreme Court, New York, against the Smallwood Film Corporation and Arthur N. Smallwood, alleging that the Smallwood Corporation had given the plaintiff promissory notes amounting to \$2,417. These notes the plaintiff further alleges were endorsed by Arthur N. Smallwood, and were made payable at Room 303, Flatiron Building, New York, but were not met at maturity.

Another action was begun by the Crystal Film Co. in the same court against the Smallwood Film Corporation, in which the former alleges that the Smallwood Corporation owes it some \$4,762 for work, labor and services performed.

#### JUDGMENT AGAINST NONPAREIL FEATURE FILM CO.

The Crystal Film Corporation docketed a judgment against the Nonpareil F. F. Corp. last week in the City Court.

The judgment, alleging work, labor and services which were said to have been rendered by the plaintiffs between December, 1914, and January, 1915, was docketed in the City Court by consent.

#### DECISION RESERVED IN "FOOL THERE WAS" SUIT.

In the matter of the appeal brought by the General Film Co., in the suit instituted by Klaw & Erlanger and Robt. Hilliard, involving the right of the film concerns to distribute a motion picture play carrying the title "A Fool There Was," the Appellate Division of the Supreme Court reserved decision when the case came before it last week.

The picture play, while entitled "A Fool There Was," was not a film version of the dramatic play of that name. Notwithstanding the Supreme Court, it seems, granted Klaw & Erlanger and Hilliard an injunction some months ago restraining the Gen. Film Co. from distributing the picture, the present action is an appeal from that decision.

The case then comes down to a point of law regarding the use of the title. As before stated, decision was reserved.

#### CUPID HAS HIS DAY IN COURT.

Not only matters involving monetary transactions were discussed in legal fashion last week, but Cupid has his day in court, as well.

#### CLARA KIMBALL YOUNG SEEKS SEPARATION FROM HUSBAND.

Clara Kimball Young, the bright particular star of the World Film Corporation's acting forces, began a suit for separation in the Supreme Court, New York, Dec. 10, against her husband, James Young. The motion picture actress alleges that she married James Young in June, 1910, and as grounds for a separation avers that the defendant has been guilty of cruelty. Another action is contemplated by the plaintiff, Clara Kimball Young, it is said, in which she will sue her husband for \$25,000. James Young is a prominent M. P. director, and before entering the picture field was favorably known as an actor in the legitimate. Nathan Vidaver is Clara Kimball Young's attorney.

#### WIFE OF SAM GOLDFISH, PRES. OF LASKY CO., SECURES DIVORCE DECREE.

An interlocutory decree of divorce in favor of Blanche Goldfish against Sam Goldfish was signed Dec. 11, by Supreme Court Justice Pendleton.

The decree gives the custody of the divorced couple's daughter to the mother, with a condition that Mr. Goldfish may see the child and enjoy her company three months out of every year.

An agreement made before the granting of the divorce decree to Mrs. Goldfish, is said to provide that Mr. Goldfish pay his wife alimony of \$100 a week.

#### HORSLEY MAKING ELABORATE PLANS FOR MUTUAL'S AUGMENTED PROGRAM.

#### ENGAGES ROY MCCARDELL TO WRITE EXCLUSIVELY FOR HIS PRODUCTIONS.

Simultaneous with the news of the remarkable policy of expansion, as expressed in the sensational announcement of the Mutual Film Corporation, in this issue of THE CLIPPER, that it will release, beginning in January, three five reel productions every week, to be known as Mutual master pictures, *de luxe* edition, David Horsley, one of the big factors in the Mutual's manufacturing force, makes known his perfected plans for the production of such pictures as he will contribute under the expansion policy.

Just what Mr. Horsley's plans mean to the trade and to the fan may be gathered by the ambitious course he has mapped out and which is outlined in the following paragraphs. It will be seen that these plans are not only far reaching in scope, but on such an elaborate scale that in their consummation the name of David Horsley productions will be synonymous with the very best the market affords.

And no manufacturer in the motion picture field is better prepared to carry them out than David Horsley. Himself an old time producer, the first independent manufacturer in the game, Mr. Horsley has a comprehensive knowledge of requirements in production, and is thoroughly able to put this knowledge to advantage. This is attested by the unusual quality and consequent success of those of his productions which have been released on the Mutual program since he became aligned with it last August. Mr. Horsley will personally supervise the production of his Mutual master pictures, *de luxe* edition.

Further along this line it may truthfully be said that no producer possesses such unparalleled equipment. Mr. Horsley has a complete plant in Bayonne, N. J., where everything used in picture production, except raw stock and chemicals, is made. This applies even to the making of cameras. He also owns a gigantic plant in Los Angeles, covering five acres of ground right in the heart of the city, equipped with every modern device that makes for the best results in film manufacture. The studio is of the latest type of construction, designed to create the highest point of efficiency. The big outdoor studio and the animal arena are cases in point.

In preparation for the production of his Mutual Master pictures, *de luxe* edition, Mr. Horsley has just completed an indoor studio which will give him an additional studio floor space of 20,000 feet. This will give him the required room to properly stage the increased amount of subjects that the Mutual's expansion policy, in its relation to David Horsley productions, entails.

An introduction of great promise and a step in the right direction is the engagement of technical

experts to supervise the construction of props and the building of sets to be used in Mr. Horsley's Mutual Master pictures, *de luxe* edition. Mr. Horsley has now on his payroll in Los Angeles, Frank Crompton, one of the best authorities on technical construction in the motion picture business; Frank Stammer, a furniture designer and builder for motion pictures, of long experience, and Bhogwan Singh, an East India native, familiar with the customs and manners of the Orient. These experts have a thorough knowledge of conditions in many climes, and when a play is located in any country familiar to them, suggestions are offered and accepted in selecting locations, sets, customs, etc. In this way the David Horsley productions are absolutely accurate in this detail.

Carrying this idea along to the limit, Mr. Horsley has opened negotiations with experts familiar with countries other than those now covered by his present staff, and some interesting announcements in this regard will soon be forthcoming.

By the expansion policy Mr. Horsley will have two Mutual master pictures, *de luxe* edition, releases. One of these is to be animal pictures, featuring prominent photoplayers, assisted by the Bostock animals, and the other is to be dramatic features presenting the popular star, Crane Wilbur, as the featured player. The first animal production is called "The Bait," and is scheduled for release Jan. 22. Other pictures of the same nature will follow every three weeks thereafter.

To convey an idea to exhibitors of the money and thought put into this release, the following description of its points is offered. The story is a drama of the Northern Sierras, and was written by Theodosia Harris, chief of Mr. Horsley's staff. Miss Harris is the author of "The House of a Thousand Scandals" (American), "The Martyrs of the Alamo" (Triangle), "The Love Pirate" (Majestic), "False Gods" (American), and hundreds of other successful photoplays. "The Bait" is said to be of absorbing interest, with the depth of a strong moral enhanced in stirring detail by the performances of the Bostock animals.

The featured players are William Clifford and Betty Hart, who are assisted by photoplayers of prominence and the bear and puma contingent of the Bostock animal players. Mr. Clifford is ranked among those players enjoying wide popularity on the screen to-day. He joined Mr. Horsley only recently, coming from the Quality-Metro Company, where he was leading man for Francis X. Bushman in "The Second in Command" and in other productions; also for John Drew in "Rosemary."

Betty Hart, Mr. Clifford's co-star, is a photoplayer of long standing with a reputation for excellent work. She has been in motion pictures for a number of years. Among her engagements were with Famous Players and Selig.

The production is directed by Wm. J. Bowman, until recently director for Francis X. Bushman. Mr. Bowman put on "The Second in Command," "The Silent Voice" and "Pennington's Choice" for the Quality-Metro, and a long list of plays for other manufacturers.

The animal scenes, embracing the use of the Bostock bears and pumas, are directed by Captain Jack Bonavita, without doubt the foremost handler of wild animals in the world. Little need be said about Captain Bonavita here, as he proved his exceptional ability many times in past Centaur animal pictures. Capt. Bonavita will direct animal scenes in all animal releases.

Another example of Mr. Horsley's far reaching efforts to make his Mutual master pictures, *de luxe* edition, the finest possible, is the arrangement just perfected by him with Roy L. McCardell, whereby the world's greatest scenario writer will supply all the scenarios for the animal releases. This arrangement was put through at a big outlay, as a clause in the agreement stipulates that Mr. McCardell is to furnish animal scenarios to Mr. Horsley exclusively.

Mr. McCardell has written more successful photoplays than any other author. His wonderfully vivid imagination in this regard has registered him one success after another. An instance of ability is pointed out in the fact that out of the twenty thousand scenarios submitted to the North American Film Corporation for a serial, Mr. McCardell's "The Diamond from the Sky" was selected. This work netted him the \$10,000 prize offered. He is also the winner of scores of other prizes offered for unusual photoplays.

Mr. McCardell is at this writing at work on the first scenario for Mr. Horsley. It is to be a circus story, one of great interest, and at the same time one that will serve to bring in the Bostock animals in performances of their exceptional feat.

The featured player in this play is to be Margaret Gibson, considered by many the most beautiful woman in motion pictures, and an actress of rare accomplishments. She will be supported by a cast of unusual excellence.

## LIGHTS

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The Mutual Master pictures, *de luxe* edition, which Mr. Horsley will offer with Crane Wilbur as the star, will be released every four weeks, beginning Jan. 26. The first release is entitled, "Vengeance Is Mine!" and reports from Los Angeles, where the subject is now being filmed, say it is one of the biggest undertakings ever attempted in motion pictures, and will present the star in a role that is believed to be the best thing he has ever done. It is being directed by Robert Burke Broadwell.

"Vengeance Is Mine!" is a throbbing story with capital punishment as the basis. The question "Is Capital Punishment Right?" is propounded and logically answered. The big situation finds Governor Loring (Crane Wilbur), a staunch advocate of capital punishment, torn between the terrifying problem of relinquishing all his ideals, as expressed in his advocacy, or cause the electrocution of his own brother, who confesses to the crime of murder to shield the governor's wife, who accidentally shoots a blackmailing gangster holding a shadow of the past over her head.

In the picture the Governor's position arouses great excitement throughout the State. The newspapers take up the situation and in glaring headlines ask: "Will the Governor adhere to his principles or will he pardon his brother?"

The progress of the case throughout the trial and conviction is published on the bulletin boards before the newspaper offices. Crowds congregate before them and animatedly discuss the situation. The State is in a fever heat of excitement. How the Governor finds a way out of his dilemma adds a finishing touch to what promises to be one of the most remarkable pictures ever produced.

In order to obtain a perfect interpretation of the play, a special cast, chosen for type and acting ability, was selected. Crane Wilbur plays Governor Loring; Carl Von Schiller appears as Richard Loring, the Governor's brother, and the man who assumes responsibility for the death of the blackmailer to shield his brother's wife. The part of the wife is played by Gypsy Abbott, and that of the blackmailer, or social gangster, is interpreted by Brooklyn Keller. The two last named are the most important of those especially engaged.

Miss Abbott is well known to motion picture fans. She appeared as leading woman in "St. Elmo," "The Man Who Could Not Lose," playing opposite Carlyle Blackwell; "The Key to Yesterday," "The High Hand" and the "Who Pays?" series. Previously she was on the speaking stage as ingenue leads with Nat Goodwin, Mrs. Flinn and others of like standing, together with three years' stock work in Chicago. For two seasons she was in vaudeville, playing the Orpheum and Pantheons Circuits.

Mr. Keller, though a young man, has appeared in public for many years. Prior to the time of his first picture, which was made in April, 1913, he was with various stock companies throughout the country. Since the first picture appearance, and until he joined Mr. Horsley, he was with one organization—the New York Motion Picture Company. There he was prominently cast in "The Frontier Mother," "Shorty's Secret," "The Bargain," "Under Two Flags" and others.

Other special engagements for the picture include no less than a dozen players, so that in point of acting "Vengeance Is Mine!" should be no less than a perfect product.

A feature of the picture that will undoubtedly arrest much attention because of its novelty, is the use of newspaper headlines and bulletins in place of the common type "set-ups" in the sub-titles.

By the new schedule the animal pictures will be released on Saturdays instead of Thursdays, as at present. The Crane Wilbur pictures will go out on Wednesday as heretofore.

The change into five reels means that the detective series announced for Centaur Star Feature releases with Crane Wilbur as the star, will be abandoned. The scenarios were prepared as three reel stories, so are unavailable under the new arrangement.

The Cub comedies, which Mr. Horsley is also producing, will continue to be released as heretofore. One of these single reel fun-creating pictures, with George Ovey featured, is distributed every Friday. Milton H. Fahrney continues as director.

From the foregoing it will be seen that Mr. Horsley has adopted measures that in their fu-

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filament will advance the interests of Mutual exhibitors and the trade in general. Mr. Horsley is now in New York, but will soon leave for Los Angeles, so that he can supervise personally the work outlined.

This offices of Hugh Ford and Adolph Zukor, president of the Famous Players Film Company, adjoin each other. They are connected directly and by a hall-way. As Mr. Ford started out the door into the hall-way for the purpose of consulting Mr. Zukor, the latter opened the door between the rooms and started to speak, only to find "the bird had flown." Then, as Mr. Zukor started for the hall door, Ford returned and made a frantic dash for the connecting door. "The Hannon Brothers made a fortune doing this," gasped Ford, as he started in pursuit of the disappearing president.

NEW and striking light effects were noticeable in the current Pathe Gold Rooster release, "The House of Fear." For all of these Ashley Miller, the director of the Ashton Kirk series, is responsible. One was secured by the use of a monster searchlight on the exteriors, and another by means of a single swinging lantern to illuminate the faces of the characters. Two more distinct novelties for the screen have thus been contributed by Mr. Miller, who, being an expert in photographic research and creative work, was the first man to successfully make motion pictures at night, which feat he accomplished several years ago.

(In answering ads, please mention CLIPPER.)

# FACTS!

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## FILM FANCIES.

BY HEN.

### MYRTLE IS VERSATILE.

From vestal to vampire, in Balboa pictures. Although not yet a leading woman, this young actress is surely headed toward the top, and she will land there some day, for her one determination is to make a success of screen work. Miss Reeves came mighty near being a New Yorker, for she was born across the river—in Brooklyn. And she does not hesitate to confess it. As a child she went South with her parents, and was educated in Washington Seminary, Atlanta, Ga. Like most girls, she was stage struck.

Because of the wonderful wealth of red hair piled high on her head, Miss Reeves was not long in looking for an opening. Then the camera called her, and she made her initial screen appearance in the Vitagraph studio, from which she came to Balboa. Right now she is playing in "The Red Circle," the gripping serial photoplay of mystery and detectiveism which Balboa is producing for Pathé.

"To play a nun or an outcast," says Miss Reeves, "is immaterial to me. It's all in a day's work. I can't say that I prefer one to another. Each part is a problem, the characterization of which must be worked out separately. I like variety and I'm happy that at Balboa all sorts of parts are given me."

When Miss Reeves leaves the studio after the day's work, she hastens to her apartment for recreation. And what do you think it is? House-keeping! Most women regard it as drudgery; but Myrtle Reeves has a little home as her hobby. In the South she learned to cook, and invitations to her home-made parties are always eagerly sought.

### VINCENT SERRANO FOR F. P. FEATURES.

For the difficult role of Dr. Gilmore, in its adaptation of Henry Arthur Jones' great dramatic success, "Lydia Gilmore," in which Pauline Frederick is to be starred, the Famous Players Film Company has secured the distinguished actor, Vincent Serrano. Mr. Serrano is one of the few remaining stage notables who has never before appeared on the screen, though for the last two years one of the largest producing companies has been making frequent efforts to induce him to appear in its photoplays.

Though new to filmdom, the name of Vincent Serrano is well known in the theatrical world. Among his many achievements is the unique record of having played Lieut. Burton in the celebrated war drama, "Arizona," for over one thousand times. He was co-star in "A Little Brother of the Rich" and "On Parole," and was featured in "The Lure" and "The Revolt." He has been associated with many big Broadway successes, among them the famous "Mrs. Ledgewell's Boots."

Mr. Serrano is a native of New York, and owes his striking name to the fact that he is half Irish and half Spanish. He has been on the stage for fifteen years, the last five of which have found him in the enviable position of never having to leave Broadway for an engagement.

In "Lydia Gilmore," Mr. Serrano plays Dr. Gilmore, who kills the husband of the woman whom he has betrayed, when trapped in her home. In this difficult and thankless role, Mr. Serrano does magnificent work opposite Pauline Frederick, the star of the production.

THE most exciting contest ever held at the Lambs' Club—cries of "Wait a minute, I was there one night when"—was the battle royal between Frank Daniels and a trio composed of Jefferson D'Angelis, De Wolf Hopper and Otis Harlan. These gentlemen contended that the famous trained eyebrows of Daniels, prominently displayed in the Vitagraph Blue Ribbon feature, "What Happened to Father," were greatly overrated. There ensued the folly of trying to beat—or "browbeat"—a man at his own game.

Members of the club composed the judges, and the opposing sides were to demonstrate the number of different positions into which they could force their ocular hirsute appendages. Needless to say, the whimsical Vitagraph comedian quickly forged to the front and breezed—or "browed"—under the wire an easy winner by several eyebrows.

After ten tries De Wolf Hopper's face became paralyzed from the unusual exertion, and he was unable to communicate his wants to the waiter—a most unusual thing, for him. D'Angelis gave up on the thirteenth round, claiming that Daniels was fouling by moving only one eyebrow at a time. Daniels retaliated by demanding the disqualification of Otis Harlan on the ground that he had no eyebrow at all, and was therefore cheating.

A magnifying glass disclosed the fact that a slight fuzz still remained, but it gave him a decided pull in the weights. He was therefore disqualified, and with a few final tricks and flirts, such as he displayed in "What Happened to Father," with his magical broad winners, he was acclaimed an easy winner. Frank Daniels has beyond all doubt the best known eyebrows in the world, and their comic effectiveness is well employed in the coming Vitagraph Blue Ribbon feature, "What Happened to Father," a hilarious riot of fun by May Roberts Rinehart.

PATHE will release on the Gold Rooster program for Christmas week the famous seven part "Life of Our Saviour," in Pathe color. This very costly production has probably attracted as much, or more, notice than any photoplay ever produced. Years were spent in its making, and thousands of people employed in the cast.

The principal parts were played by the leading celebrities of the Parisian stage, and the bewildering number of historically correct costumes had to be specially made.

The subject lends itself particularly well to color, and the glowing splendor of many of the scenes are almost beyond description.

It is difficult in a play of this character to give a thoroughly harmonious and reverent interpretation, but the success with which it has been done in "The Life of Our Saviour" is proved by the universal praise which has been given it by the clergy and educators everywhere.

INTENSE dramatic suspense distinguishes "The Arab's Vengeance," a remarkable Centaur subject, to be released on the regular Mutual program Dec. 16. Margaret Gibson stars and the Bostock animals are prominent in the thrilling scenes in the jungle: An Arabian kidnapping is the first big sensation of the piece. The death of the chief of the dusky-skinned conspirators, who meets his end in the clutches of a ferocious man-eating lion, forms an episode never to be forgotten. Alone in a deserted hut, all night, a prey to terror because menaced by prowling beasts, Miss Gibson does superb work on the film. The tragedy which pends at daybreak, and the heroine's last hair-breadth escape from the lion, dissolve into relief and joy when at last Carol is clasped in her lover's arms.

RUTH BLAIR, leading woman in Wm. Fox's production of "The Fourth Estate," owns a Boston bulldog by the name of "Bill." But Miss Blair tells us that his really, truly name is not Bill, but Billiken, and that she has had him since he was a four week old puppy, and that she thinks Billiken has brought a lot of luck to her. We do not know about that, but we do think that "Billiken is a lucky dog."

VIGOROUS action and an exciting plot, with a romance interwoven, make "The Solution of the Mystery," an American drama in two parts, one of the leading attractions on the current Mutual program. It is announced for release on Dec. 13. The character of the scientific modern reformer is splendidly impersonated by Charles Newton. Vivian Rich, as Bess, his talented daughter, is at her best. The lover and his imposter rival are played respectively by Alfred Vosburgh and Roy Stewart. A few square inches of a looking glass, cleverly handled by Mr. Vosburgh, win his freedom from imprisonment, shatter a subtle conspiracy and save Bess from the clutches of a fraudulent admirer. The powers behind the vice trust are laid bare and utterly worsted.

WHETHER or not Cissy Fitzgerald indulged in too much Thanksgiving turkey will never be known, but soon after that holiday she was to make a Casino star comedy, entitled "Cissy's Christmas Turkey." She reported to Director Edwin Middleton that she didn't feel in a mood for turkey, and the scenario was put on ice. This was to be released Dec. 28. In its place "Hunting" will be given, a comedy in which "Budd" Ross will star. Miss Fitzgerald will appear on the screen the following week.

HARRY R. RAVEN, president of the Raver Film Corporation, has made arrangements, through the courtesy of Dr. Schallenberg of the Arrow Film Company, for the use of the Pilot studios located in Yonkers.

This gives the Raver Company added facilities for the filming of the interior scenes of "The Other Girl," the successful Augustus Thomas stage play which they are producing. At the outset, it was thought that the production could be completed with the use of but one studio. Up to the present time the Gordon studios on Staten Island have been used exclusively.

This new arrangement will not only facilitate the making of interiors, but also the filming of the outside scenes. Many of the locations have been picked in Yonkers, while other desirable spots were found on Staten Island.

"KILL THAT SUN SPOT," calls Director Frank Lloyd to a stage hand as the bright ray pays at the feet of Miss Held. The chic comedienne has now become accustomed to getting up in the morning and is feeling happy. "Did I kill it?" she asks facetiously, after she has stamped her tiny foot on the sun spot.

DOROTHY GISH, of the noted sisters, Lillian and Dorothy, declared the other day, at the New York Majestic studios, where she is acting in "Betty of Greystone," that movie life is making her extravagant.

"You see in many of my plays," she said, "I spend small fortunes in clothes and I do enjoy wearing them. The result is that when I shop out of my own purse I am inclined to be as lavish as when I am spending the company's money."

NORBLINGER & Co., pioneer Los Angeles jewelers, attracted great crowds recently by a window display containing hand colored photographs of Myrtle Stedman as Solveig, in the Oliver Morosco filmization of Ibsen's "Peer Gynt," which stars the London actor-manager, Cyril Maude. The pictures, which were remarkably beautiful, were mounted in a solid panel, and the attention they attracted reflected the popularity of the beautiful Morosco girl in her home city.

SPECULATION in silver stocks is not active at present, but were Gaumont stock on the market its dividend-paying possibilities as a silver mine would make it a good investment. Last week a check for \$300 was received from an assayer for the silver scraped from a tank in the factory. When this news spread about the studio, Director

Edwin Middleton, "Budd" Ross and Cicy Fitzgerald immediately formed a company to prospect for Gaumont silver only to find that all paying claims had already been staked out.

GLADYS BROCKWELL, who has the main part in "The She-Devil," Reliance feature, says that the adventure or fascinator type of woman, so many examples of which she has played, does not appeal to her so much as the plain matter of fact work-a-day woman.

"But, when I get the adventure type," she said, "I play it to the logical limit that I may, from contrast, show how good a woman the other woman really is."

GEORGE BRACKETT SEITZ, Pathe playwright, journeyed to Philadelphia Wednesday of last week to attend the Philadelphia Motion Picture Exhibitors' ball. On the Pullman he dashed off a scenario, thereby to earn the price of champagne bubbles—for other "thirsties." He was introduced as the youth who made life perilous for Pauline, and who furnished exploits for Elaine.

WITH the completion of the five reel feature for V. L. S. E., Inc., release early in January, "The Wonderful Wager," the Flivver comedy, in which Raymond Hitchcock, Marion Sunshine and Jack Henderson appear in the leading roles, Rene Plaissetty, of the Lubin staff of directors, has begun work on his second production under the Lubin banner. The story is one written by Daniel Carson Goodman, especially as a co-starring vehicle for June Daye, the popular Lubin star, and E. K. Lincoln, the former Vitagraph star and head of the Lincoln Players, who has just joined the Lubin Company, and makes his first appearance as a Lubin player in this four reel feature, "Revenge."

E. K. LINCOLN is probably one of the foremost photoplayer favorites of the country, and both his smiling countenance and excellent work before the camera has long since endeared him to the hearts of photoplay fans of the world. Beginning his motion picture experience with the Vitagraph Company some four years, he continued in his association with that company for about three years, starring in feature pictures and those of regular releases, and building for himself a reputation for the consistent excellence of his work. Little more than one year and a half ago, Mr. Lincoln severed his connection with the Vitagraph Company, to begin producing pictures with his own company, the Photoplay Productions Company. His first release with that corporation was "The Littlest Rebel," in which he starred, and which was produced under the direction of Edgar Lewis, who is also now of the Lubin forces.

BEATRIZ MICHELENA's aristocratic Russian wolfhound, Nicholas II, was among the popular prize winners at the recent dog show held under the auspices of the Panama Pacific International Exposition, at San Francisco. He had the unique distinction of being the only motion picture dog in the show, and consequently was a strong favorite with the film fraternity.

The management of the California Motion Picture Corporation, at San Rafael, declared a half day holiday in honor of the occasion, and the entire force, from the janitor up, went over to the fair to congratulate "Nick" on the honors won. His success was the more pronounced because of his being entered in the "open" class, including a number of champions of several years' standing.

Nicholas II will shortly make his debut on the screen in "The Unwritten Law," in which production he plays a considerable role.

THE third installment of the Signal Film Corporation's railroad serial, "The Girl and the Game," the first chapter of which will be released Dec. 27 through the Mutual Film Corporation branches, has been finished, and never before in the history of railroad motion pictures has there been such a tremendously thrilling film. Smashing engines, derailling cars, plunging the heroine into the dark waters of the river from an open bridge are not enough to satisfy J. P. MacGowan, the intrepid director of this picture, nor Frank Spearman, the author, who is already known as a writer of exciting fiction.

In the third chapter of this film novel, which will be composed of fifteen installments, an entire freight train is burned up, which, it is claimed, is the most pretentious undertaking in the history of the films. Never before, in all her experience in that type of motion picture which has given her the name of "the railroad girl," has Helen Holmes been so fearlessly attractive as she is in "The Girl and the Game," which takes her through a whole series of misfortunes to ultimate success. She has always been daring, but in this picture she absolutely knows no fear.

She understands every phase of the railroad, from semaphore and switch to the offices of the officials. Miss Holmes' father was a railroad official, and so the young actress has always been familiar with that life. Mr. MacGowan, as "Spike," and Leo Maloney, as "the engineer," the hero, both do exceptional work and add their share to the spectacular effects of the picture.

THROUGH the wintry gloom of the river road to Fort Lee one day last week, a big gray touring car skidded with three men, closely wrapped in thick fur coats. Suddenly they stopped, leaped out and ran toward the bank, where a dapper youth, attired in morning coat, striped trousers and topper, waded nonchalantly into the Hudson. A voice yelled "Stop!" and the three rescuers obeyed. The youth plunged headlong into the icy waters.

The man who had halted them pointed to a moving picture camera playing on the woeful of a liquid grave. Later the director introduced himself as Ashley Miller, and the shivering actor as George Probert, explaining that they were taking a scene for "The King's Game," the coming Pathe Gold Rooster release. The motorist admitted the drinks were on them. George took his hat!



## COAST DEFENDERS DOINGS.

BY PAUL HUBERT CONLON.

RITA STANWOOD, former leading woman for H. B. Warner in "Under Cover," renowned for her beauty as well as for her marked ability as an actress, has been added to the Ince forces to appear in several Triangle-Ince features. She has already begun work at Inceville under the direction of Scott Sidney.

DE WOLF HOPPER, who has finished the film classic, "Don Quixote," has started rehearsals, under the direction of Eddie Dillon, on another Fine Arts feature entitled "Sunshine Dad." The amusing Fay Tincher will again play opposite Hopper, as will Chester Withey, who, with Tod Browning, concocted and wrote the new feature story.

CAROLINA WHITE, the noted Italian prima donna of the Chicago Grand Opera Company, is the recipient of many lucrative offers from local film producers to enter pictures, and has almost been persuaded. Mme. White, who is touring the Orpheum Circuit, is an exquisitely beautiful woman, well suited for screen photography.

AS A REWARD for his remarkable work in support of Frank Keenan, in "The Coward," the Triangle-Ince feature, Charles Ray has been promoted to stardom. His elevation to the higher rank did not come as a surprise to those who watched with critical eye his sterling troupings in "The Coward."

MAE MARSH and ROBERT HARRON will soon be seen to advantage in a Fine Arts feature, entitled "Hoodoo Ann." Bobby has been with D. W. Griffith his entire screen career, ever since the old Biograph days, and Miss Marsh has enjoyed the same fortunate advantages.

BESSIE BARRISCAL, the charming Ince star, is enjoying her first vacation since joining the Ince forces in San Jose. She has just finished a feature picture with William Desmond, a story of love and adventure in the Balkans.

WILLIAM GARWOOD is working industriously at Universal City in "The Journal of Lord John" series under the direction of Ed. Le Saint. Billy is ably supported by Stella Razeto and Carmen Phillips.

STARTLING in its suddenness came the news that Henry McRae, director-general of Universal City, had retired, and his place was taken by H. O. Davis, former director of the fair in San Diego. A big upheaval in line with the retrenchment policy of the Universal corporation is daily expected.

FOLLOWING the release of a large number of players from the various studios, the Biograph Company, which only arrived from New York a short time ago with nearly one hundred and fifty players on the roster, let three entire companies go, retaining only one company, composed of old Biograph favorites.

FROM the Fine Arts studio in New York come news that Director Allan Dwan has completed "Betty of Greystone," with Dorothy Gish and Owen Moore featured. Dorothy gave an exceptional characterization of the bandit's daughter in the Fine Arts production of "Jordan Is a Hard Road," starring Frank Campeau.

HAL COOLEY registered a big hit with local Rialto theatregoers with his characterization of the title role in the Universal feature entitled "Gilded Youth," produced under the direction of Rupert Julian. Hal recently won a contest for the most "handsome" juvenile man in the Los Angeles studios.

RENA ROGERS, the petite blonde who has been playing ingenues at Universal City, has returned to her old love, the National Film Company, where she will appear under the direction of "Smiling" Bill Parsons.

WILLIE COLLIER and his son "Buster" have made their screen debut at Inceville. When Collier first saw his feature story he failed to notice a part for "Buster." So he tipped Thomas H. Ince off that the lad would go great on the screen, with the happy result that the younger Collier is doing his first "actin'" for the pictures.

THE CERTAIN SOMETHING that attracts and causes artists to assemble in the same cafes and residential districts, the magnetic atmosphere for the artistic person, played an important part when Norma Talmadge, the Fine Arts leading woman, selected as a permanent residence the California bungalow especially constructed for Mlle. Anna Pavlova, the famous Russian ballet danseuse. With Norma lives her sister, Constance, who is playing ingenues with the same company.

CHARLEY CHAPLIN is kept busy these days denying the various wild rumors circulated concerning just what he is going to do when his present contract with Essanay expires the first of the year. Charley says the lobby guests know more about his future than he does himself.

APPEARING WITH ORRIN JOHNSON in the Fine Art feature, "The Price of Power," is an exceptionally clever juvenile man, Francis MacDonald, who recently graduated from stock in Seattle. Mr. MacDonald will be seen in several forthcoming Fine Arts-Triangle features.

THE STRING OF WOLF DOGS that won the sweepstakes in the Alaska classic, owned and driven by John Johnson, are now in Bear Valley, where they are appearing in the Vitagraph feature, "God's Country and the Woman." Director Rollin Starvo is leaving nothing undone to make the best Northern picture for the screen. Nell Shipman, the authoress, and William Duncan are playing the leading roles.

ORPHEUM artists and film players gathered to celebrate Mme. Carolina White's birthday at a prominent Los Angeles cafe one evening last week. Included among the guests of the prima donna were Paul Longone, director of the opera in Naples, and later in Chicago; Enrico Barrarja, Mabel Lewis and Paul McCarthy, Willie Weston and Mrs. Weston, and the Cliftons, of the Orpheum, with Fay Tincher, Marguerite Marsh and Charley Chaplin, of the films. The CLIPPER correspondent was also much in evidence.

BELLE BENNETT, a well known leading woman on the screen, recently went on the operating table to give several inches of her skin to save the life of a dying boy. Through the actress' heroism the boy was saved. Moral: The greatest bravery is not to be found on the battlefields.

FRANCILIA BILLINGTON was the victim of what she described as a fish-like joke, last week, when a film company was taking a scene for "Wanda of the Red Street." A trout stream near a fish hatchery in the mountains back of Palo Alto was the location, and Miss Billington was supposed to be discovered fishing, yet catching nothing, thereby giving her a chance to register hunger and disappointment. The Billington fishless line anchored itself in the vicinity of a bush and James Cruze.

A property boat also shared location honors with the bush, and Mr. Cruze and the latter did the natural thing under the circumstances—fastened the boat to the line. Instantly Miss Billington ceased to be the tired manning-camp girl "Wanda," and became the excited "Billie," whom her friends know on occasions. Loudly she called for help. Director Fred A. Kelsey responded, and together they landed the boat.

Though the joke was on them, a fish-dinner treat was on Mr. Cruze. Paying it was easy, however, as he gave the manager of the fish hatchery seventy-five cents for the privilege of fishing in the hatchery, and in a short time had a quantity of trout sizzling over a camp fire. While Miss Billington heretofore could never have been called a suspicious person she qualifies now, and insists upon three unmistakable tugs at a fishing line before she deigns to investigate.

ARTHUR SHIRLEY, playing the lead in Thomas E. Dixon's "Fall of a Nation," headed the procession of four hundred cars of the American Automobile Association of Southern California on a Thanksgiving Day trip to San Diego. Mr. Shirley's King Eight car was decorated in the national colors and flowers. A dinner at the Christobal Cafe, on the Exposition grounds, awaited the party, and the Mayor of San Diego offered a greeting. En route back to Los Angeles, a stop was made at the San Juan Capistrano Mission, and the friars escorted the automobilists about the old structure.

C. M. GOETHE, brother of H. Taubner Goethe, president and general manager of the Palo Alto Film Corporation, and representing the city of Sacramento, Cal., is one of Henry Ford's guests on the peace ship which sailed from New York City Dec. 4. The Sacramento Union, in its issue of Nov. 27, stated: "Aside from Governor Hiram W. Johnson, Mr. Goethe will probably be the only other person from this State to receive an invitation. It is not known whether the Governor will make the trip or not, but Mr. Goethe is planning on accepting the invitation. Mrs. Thomas Edison, Mr. Ford and Mr. Goethe are associated in the national playground and recreation movement." Both the Goethe brothers are old residents of Sacramento. It was the birthplace of H. Taubner Goethe, and it was just recently that he retired from the banking business there and removed to Palo Alto.

"SMILING" BILLY MASON made a one hundred and forty foot drop from an aeroplane onto a chimney the other day in a Keystone picture, and coming safely to earth was patting on the shoulder by a stranger and told he was a "Good boy—good boy!" "Thanks," returned Billy, continuing to brush the dust from his air-man's uniform. "But who is he?" he asked as the pleased stranger marched away. "Him?" replied Charles Arling, who was standing nearby, "he's only the president of the Southern Pacific visiting the plant!"

WILLIAM T. RUSSELL, on leaving for San Francisco, for the final week of the fair, turned his ranch house over to the decorators to "do things" to it. They did; so also did a party of guests who arrived unexpectedly from Los Angeles. "We're here," they wired Mr. Russell, in San Francisco. "Good. Make yourselves at home?" came Mr. Russell's reply. And the company did. It began by discharging the colored cook and installing a Chinese one; the decorator's plan of campaign was interrupted by a voluntary offer of suggestions. Mr. Russell's auto averaged one hundred miles in and around Santa Barbara, his horse was plentifully exercised, and the ranch-house grate provided occasion for nightly marshmallow toast parties. On his return, Mr. Russell was greeted with an Oriental salaam by the new cook and a note which read: "Thanks for the hospitality, Bill; you're lucky if you had half as good a time as we did." And from the general aspect of things, Bill Russell guessed the company was quite right.

## TABLOID TALES.

GRACE CONNELL, whose supple figure and well-developed talent made many big "girl" and "model" acts in vaudeville, is climbing to the top in the picture game rapidly, as a member of the Keystone Film Co., at the Los Angeles studios.

TOM MOORE is over at the Lubin studio in Philly, playing the leading role in a feature called "Dollars and Cents." That's what Tom is over in Philly for.

RUTH HOYT has stepped into success as a picture actress with a bang. Her character work in recent Gaumont comedies has aroused much comment about that concern's studios in Flatbush, L. I., and though she had her right hand badly burned during a scene a fortnight ago, she "gloved" it and went back to work immediately. Miss Hoyt's work in "The Beauty Shop" has met with strong approval, and it is a good bet that she will bound right into big favor as a leading Gaumont comedienne before many moons have passed.

HERBERT BRENON, the axis around which the three Fox companies are revolving down in Kingston, Jamaica, has won the love of every member of his forces, and there is a large crew on the payroll of Wm. Fox doing picture duty down there in "the land of sun and pleasure."

Mr. Brenon is a type of director who has the knack of getting the best work possible out of those under his control, and reports from members of the Annette Kellermann company, who are working in "The Birth of Venus," which he wrote, are that "Herb's" as wonderful a guy personally as he is a director.

TOM QUILL, of the Goes Litho. Co., of Chicago, was in New York last week for a visit. Tom says Manhattan is some berg.

FRANCIS X. BUSHMAN and BEVERLY BAYNE, the popular Metro stars, have begun work on a novel five part production, "The Man Without a Conscience," at the Rolfe Photoplays, Inc., studio, 3 West Sixty-first Street. These stars are under contract with the Quality Pictures Corporation, one of Metro's producing companies, and since coming to New York from the Quality-Metro studio in Hollywood, Cal., have been using the Rolfe studios until suitable arrangements can be made for their accommodation elsewhere.

During the absence, in the South, of the Rolfe and Columbia companies, headed respectively by Marguerite Snow and Mary Miles Minter, however, the Bushman-Bayne company will make the Rolfe studio their own.

Immediately upon the completion of "The Man Without a Conscience" Bushman and Bayne will begin work on their next big Metro feature, "The Red Mouse." This five part feature was written by William Hamilton Osborne, the author of "Neal, of the Navy," and other motion picture features.

JOHN W. NOBLE will direct "The Man Without a Conscience" and other Bushman-Bayne feature productions. Mr. Noble has just completed the sensational five part feature "Black Fear," in which an all star cast appears, including Grace Elliston, Grace Valentine, Edward Brennan, Paul Everton, John Tansey, and other prominent stage and screen artists.

Before coming to Metro Mr. Noble directed the "Mutual Girl" series and other notable motion picture features. William ("Bill") Bailey, who recently joined the Metro forces, will be Mr. Noble's assistant in the new Bushman-Bayne production.

IN LINE with the Kriterion policy of cutting unnecessary expense and running their business in a businesslike way, they have leased the old Kriterion floor at 1600 Broadway and will conduct the business hereafter from the building at 106 W. Twenty-ninth Street.

S. L. Newman, of the Kriterion, who is at the head of another business conducted in the same building at Twenty-ninth Street, will be in a better position than heretofore to take care of the affairs of the Kriterion, and every inch of space devoted to Kriterion interest will be used to its fullest advantage.

The Kriterion interests hint at an interesting announcement to be made in the near future regarding the new Kriterion program.

FOLLOWING the announcement that J. R. Bray, most famous of animated cartoonists, creator of "Colonel Heeza Liar," and other famous cartoon characters, has become associated with Paramount Picture Corporation, it is now stated that Mr. Bray's schedule of releases for the first four weeks has been prepared, and although subject to change, has been adopted.

The new year will usher in the first release on Jan. 6, when Mr. Bray's own cartoon, "Colonel Heeza Liar's Waterloo," will have its initial unreeing under the Paramount banner, together with several hundred feet of startlingly original film now in course of preparation. This is Colonel Heeza Liar's premiere as a star, with Mary Pickford, Marguerite Clark, Geradine Farrar, Dustin Farnum and the other celebrated players associated with the various producers of Paramount pictures.

MALCOLM DUNCAN, Harrison Grey Pliske's versatile leading man, is a welcome addition to the list of stage and film stars now engaged at the Klein studios. Mr. Duncan was engaged last week to play the leading juvenile role in "Wild Oats," a feature now in process of filming. Duncan has been given an exceptionally competent support, in the persons of Alma Hanlon, Ruby Hoffman, Frank Belcher, William Anker and Herbert Hayes.



## MUTUAL ANNOUNCES BIG INCREASE IN FEATURE SERVICE FOR 1916.

THREE FIVE REEL MASTER PICTURES AND ADDITIONAL THREE REEL FEATURE TO BE INCLUDED IN NEW PLAN.

MUTUAL PROGRAM TO BE STRENGTHENED ALL ALONG THE LINE.

Three Mutual Master pictures, De Luxe Edition every week, each in five reels. An additional three reel feature for the Mutual's \$8,000,000 program—a total of three three reel features a week. These are the high lights in an announcement of new and important increases in the output of the Mutual Film Corporation just issued from the New York offices by President John R. Freuler.

This extraordinary development gives the Mutual a total of six multiple reel feature releases a week, the greatest feature output of any releasing organization in the world to-day.

"Masterpictures, De Luxe Edition" is a re-cast of the established title name of "Masterpicture." The change has been made to give the new name a meaning to cover and convey the exceptionally high standard of quality which will characterize these coming features of 1916.

"Masterpictures, De Luxe Edition" will be released beginning the week of Jan. 17, 1916. They will be most unusual in character—powerful picturizations of famous plays, world famed books and works of fiction, and original scenarios by the most noted authors.

Big increases in productive capacity have been made by the large group of manufacturers represented in the Mutual group.

A large number of stars, famed in stageland and screenland, have been put under contract for work in the array of additional companies which have been organized by the Mutual manufacturers.

Studios have been built and new facilities for the printing, handling and shipment of film have been added. Work of preparation for the announcement just made has been quietly under way for months.

### FREULER TALKS OF MUTUAL POLICIES.

The most elaborate pains have been taken to assure the fullest preparation for the big increase in activity and production. "I am speaking with a properly conservative estimate of values when I declare that this is the biggest development that has come in the history of the motion picture industry," President Freuler observed.

"It is part of the obvious destiny of this corporation and for what it stands in the motion picture business. While our announcement may and probably does come as a surprise in many quarters, it yet stands for just what any thoughtful student of the industry might have forecast.

"The vast increase in the Mutual output is the expression of a carefully evolved plan to meet the ever developing demands for the higher quality, the better pictures, the more appealing entertainment that is the continuously advancing goal of Mutual effort. When a few months ago we announced the new \$8,000,000 Mutual program and thereupon proceeded to deliver it as an all-star, all-feature product, we found the exhibitors of the nation ready and anxious to receive it. It won the recognition and approval of the best exhibitors, the wisest buyers of film entertainment.

"We were not content merely with that announcement and the resulting product. It will be recalled that not long ago I was at some pains to tell the exhibitors of this country that the Mutual never would be done growing, that Mutual service was and would always remain a thing alive, virile, active. That is just what the announcement of to-day means—just another great big long stride ahead.

"But it is a well measured stride. We know where we are stepping and where we are going. The exhibitor can be sure that all of the great resources of the Mutual Film Corporation and its group of manufacturers are carefully aligned behind this new step in better, bigger film service. Every exhibitor can know that we deliver—that we can do and do everything that we announce—that the product which appears with the Mutual name on it has to be of that high standard which makes it a box office guaranty.

"Our basic idea is to give the exhibitor the highest efficiency in picture service. That is what this move represents. It is just incidentally true that to do this it has been necessary for us to increase our releases to the point which gives us the biggest weekly feature schedule. Quality and efficiency rather than mere magnitude are our aims. It is a commercial coincidence that efficiency brings us to this vast volume.

"It is quite proper at this time, too, to direct the exhibitors' attention to the fact that the Mutual now has sixty-eight exchanges in the United States and Canada, all so located as to give the maximum of immediate service to each territory. We are taking the great facilities of the Mutual Film Corporation as close to the theatre as possible.

"The Mutual Film Corporation is offering greater and greater opportunity to the exhibitors. The essential of our success and theirs is the same—high quality pictures. We are supplying the pictures."

### FINE ARRAY OF STARS, BOOKS AND PLAYS SCHEDULED.

Among the new Mutual master pictures, De Luxe Edition, in the release scheduled now immediately ahead are: "Silas Marner," George Eliot's famous book, featuring Frederic Warde; "The Other Side of the Door," Lucia Chamberlain's famous novel, featuring Harold Lockwood; "Vengeance Is Mine," featuring Crane Wilbur; "The Bolt," featuring William Clifford and Betty Hart; "The Idol of

the Stage," featuring Malcolm Williams; "The Five Faults of Flo," featuring Florence La Badie; "Lord Loveland Discovers America," featuring Arthur Maude and Constance Crawley; "As a Woman Sows," featuring Gertrude Robinson.

The Master Pictures De Luxe, scheduled for release in the first few weeks include picturized works of some of the best names connected with classic and popular fiction.

### "SILAS MARNER" A GEO. ELIOT NOVEL.

"Silas Marner," aside from the desirability the name of its famous author would lend it, and the popularity it has gained during the years as a work of fiction, has a peculiar, attractive value as a photoplay. One reason is that Frederic Warde has its leading role, as the bent and twisted miser whose life of selfishness is changed by the influence of a child. Mr. Warde has been for years appearing in Shakespearean roles. It seems particularly fitting that he should have been chosen for the role of Silas Marner, in the conversion of George Eliot's story into a motion picture. The picture was directed by Mr. Warde's son, Ernest Warde, who has for some time been connected with the Thanhouser directing force, but who had never before had the opportunity to direct a film in which his father appeared. "Silas Marner" marks the elder Warde's motion picture debut.

The tenseness of this story, as those who have read it will understand, lends itself readily to picturization. Director Warde has been able to incorporate some of the most spectacularly beautiful scenery and light and shadow effects ever seen on the screen in this one Mutual Masterpiece De Luxe.

Another five part photodrama produced by the Thanhouser Corporation is entitled "The Five Faults of Flo." It features Florence La Badie, the attractive Thanhouser star. It is an interesting portrayal of follies common to most women. The company of Thanhouser players, with Miss La Badie at the head, spent several weeks in Connecticut filming this interesting glimpse into feminine psychology.

### AMERICAN CONTRIBUTES TWO WIDELY DIFFERENT FEATURES.

"The Other Side of the Door," the American Film Corporation's first Master Pictures De Luxe, from Lucia Chamberlain's book, is a story of California in the early days, and is possessed of all the picturesque settings of 1865.

Quaint touches of realism are added by the introduction of an old horse street car, built in 1840, by the ancient City Hall of Monterey, California's first capitol, and by the attractive costuming of the period in which the story is laid.

It is a virile, red blooded tale of the days when men did not wait for the law of justice. Harold Lockwood and May Allison, in the leading roles, are particularly well cast. In support of them William Stowell and Orval Humphreys do excellent characterization.

"Lord Loveland Discovers America" is one of the most delightful stories of these two writers of charming fiction, C. N. and A. M. Williamson. Everyone who is familiar with the "Lady Betty" stories, which appeared first in *The Ladies Home Journal*, and later in book form, will look forward with anticipation to this Mutual Master Picture, De Luxe, from the work shops of the American Film Corporation.

The characterization of "Lord Loveland" by Arthur Maude, who directs the picture, as well, is given with peculiar understanding of the eccentricities of the Englishman, since Mr. Maude is himself from the British Isles, and has not been in America so long that he has forgotten English mannerisms. Constance Crawley, as Lesley Dearmer, the American belle, gives Mr. Maude excellent support. The safe life of New York, in contrast to the life of the Bowery, both of which are prominent in this photodrama, give real metropolitan atmosphere to the adventures of the English lord.

### GAUMONT TO BE WELL REPRESENTED.

Two well known stageland stars have been added to the forces of the Gaumont Company at their studio at Jacksonville, Fla., to play the leading roles in the first Gaumont releases of the De Luxe Edition. Malcolm Williams has engaged for the production of "The Idol of the Stage," which will be the first of this new brand of Mutual output to be released upon the market, and will appear Jan. 17. Gertrude Robinson went to Florida to play the leading role in "As a Woman Sows."

In "The Idol of the Stage" Mr. Williams brings his store of versatility and stage charm and presence to the interpretation of the role of a "matinee idol," who does not find the course of true love too smooth for even one of his attainments. The story is big and full of heart interest. Those who have seen the popular actor in his many Broadway and screen appearances—with Leslie Carter, John Mason or others—will find him surpassing his usual high standard in this picture.

It was partly to permit outdoor work, and partly to allow for the enlarging of the Gaumont Company's Flushing studio so that it, too, would be able to meet the new De Luxe Edition requirements, that the two Gaumont companies were sent to Jacksonville, Fla. Only last week was announced the proposed acquisition of a third Gau-

mont company of stock players, which will combine with the present company, in the support of the well known Broadway stars featured in Gaumont releases.

### ALL HORSLEY FORCES WORKING OVER-TIME ON PRODUCTIONS.

David Horsley has added several new members to his force at Los Angeles. In addition he has tripled the efficiency of his studio by adding a new indoor studio and indoor work shops, which will give his directors twenty thousand additional feet of floor space. Betty Hart, Gypsy Abbott, Brooklyn Keller, all newcomers to the Horsley company, are well known picture players. William Bowman and Ulysses Davis have recently been added to the directing force, Frank Stammer and Frank Crompton have been put in charge of the technical department. An army of stars, unlimited studio facilities, new and unusual stories, plays and scenarios, a new high standard of production—that is what is summed up in the new De Luxe Edition of Mutual Masterpictures.

JACK BARRYMORE is a very busy young man. In fact, he is about twice as busy as he has ever been before. The occasion of this great activity on his part is due to the fact that he is playing a dual role in his next production. He will appear both as a Yankee adventurer and the prince of one of the Balkan kingdoms, and what the prince escapes in the way of murder and sudden death the Yankee more than makes up for in his unprecedented ability to get into trouble.

LESS THAN a year ago, Polly Moran, one of Mack Sennett's Keystone comedienne, cancelled a vaudeville engagement in South Africa, and started for Los Angeles, where she was to commence work in the famous comedy studios. In the short space of a few months she has made the long trip, appeared in seven releases, bought a home and an automobile, and has settled down to enjoy life with her father and mother. Miss Moran was a favorite with vaudeville audiences all over the world previous to going into pictures, and is willing to admit that while her stage experience helps her in her work to a small degree, there are years of close study ahead of the successful motion picture comedienne.

In the healthy infancy of the Keystone Film Co. three years ago, when her act happened to be in Los Angeles, Miss Moran would spend her mornings at the studio, "supping" in mob scenes with Mack Sennett, Mabel Normand, Fred Mace and Ford Sterling in the principal roles, little realizing that some day she, too, would be in stock in the same studio.

ANTHONY P. KELLY, whose very successful feature film, "The Soul of a Woman," led to his present engagement as Lubin's chief scenario man, is at work on a new feature for that company, entitled "The Light at Dusk" which the young photoplaywright doesn't mind admitting is his best effort. Asked how good it was, Kelly replied: "Well, as to that, I can't really say. All I know is it's the best thing I've ever done." Lubin will soon release two of Kelly's four reel original stories, called "The Sorrows of Happiness" and "The City of Falling Light." Through V. L. S. E. will be released his five part feature, "The Streets of Silence."

EDWIN ARDEN, the actor, who will appear Dec. 17, in Pathe's "The Beloved Vagabond," owns what he calls "a carpenter shop *de luxe*," and is as proud of his ability to do carpenter work as he is of his profession.

In the basement of his home at Forest Hills, Mr. Arden has a shop fitted out with everything necessary to a carpenter's outfit. He has a specially perfected lighting system, arranged so that there are no shadows, and so that Mr. Arden may work at night.

The actor declares that there isn't anything from a box to a house which he cannot build in his work-shop.

DANIEL FROHMAN presents  
A Faithful Picturization of  
**DENMAN THOMPSON'S**  
Immortal Rural Classic  
**The**  
**Old Homestead**  
The Greatest Single Triumph of  
the American Stage  
In Five Parts  
Released Nov. 29, 1915  
Produced by the  
**FAMOUS PLAYERS FILM CO.**  
ADOLPH ZUKOR, Pres.  
DANIEL FROHMAN, Managing Director  
EDWIN S. PORTER, Treas. & Gen. Mgr.  
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Film Service, Ltd.  
CALGARY—MONTREAL—TORONTO



## CURRENT FILM EVENTS

BY RIK.

## REAL THEATRICAL ATMOSPHERE FOR RAVEN PRODUCTION.

The Theatre Francaise, one of New York's foremost playhouses, was recently used by the Raven Film Corporation to photograph several interior scenes called for in the scenario of "The Other Girl," the famous Augustus Thomas stage success.

It was necessary that these theatre scenes be representative, and in keeping with the rest of the picture. While it would have been possible to build these sets at the Raven studios they would not have been any more realistic or complete. The Theatre Francaise is a thoroughly modern playhouse, richly furnished, and exactly the type called for in the picture. It was secured by Mr. Raven through the courtesy of Mr. Bonaire, of the Theatre Francaise.

## PATHE INCREASES OFFICE SPACE.

Owing to the great increase of business Pathe has taken the twelfth floor at 25 West Forty-fifth Street, and is now occupying two entire floors in that fine new building. The book-keeping and clerical staff will be located on the twelfth floor, and the executive offices on the eleventh.

## SMILEY WORKING ON SCIENTIFIC FILMS.

Joseph W. Smiley, chief director for the new Ocean Film, associated with Dr. Charles Chandler and Dr. Swithen Chandler, both of Philadelphia, with whom he became acquainted when he was with Lubin, is still working for the perfection of surgical demonstration films, whereby the various important operations may be shown graphically to students in the medical colleges without the use of living subjects at each clinic. Eminent authorities in surgery have high hopes of the results.

## YVONNE CHAPPELLE, NEW GAUMONT PLAYER, PROVES EXCEPTION TO RULE.

Yvonne Chappelle, who has attained great success as a dancer, is now going to have a prominent position on the screen. Director Richard Garrick has signed her to play with one of the Mutual Master Picture companies, Edition De Luxe, which Gaumont now has working at its Winter quarters at Jacksonville, Fla. Miss Chappelle is the daughter of a prominent Chicago sculptor. In looking for girls with beautiful pedal extremities for a barefoot dance, a Chicago connoisseur discovered that Miss Chappelle had the only perfect feet in the Windy City. Any revival of jokes regarding Chicago women's feet will not affect the new Gaumont player.

## HERE'S A NEW ONE, "THE PICTURE JOHNNY."

The other day in Chicago, Ruth Blair, leading woman in the Wm. Fox film version of "The Fourth Estate," received a box of candy, a bouquet of roses, a note, and later a phone message from a young chap who said his name was Horace Blair, and that he felt sure that Ruth "was a cousin of his." Miss Blair said she thought Horace's method of introduction was much too fervent for that of a "mere cousin," so returned the gifts with the suggestion that the would-be cousin first prove his relationship to her people in Williamsport, Pa., and that if same was properly established she would be very glad to avail herself of his invitation to dinner upon the occasion of her next visit to Chicago.

## ROLFE DISCOVERS A CONTRALTO.

B. A. Rolfe, managing director of the Strand Theatre, has "discovered" a new contralto who, it is said, is the possessor of a most marvelous voice, rare in range and quality. She is Margaret Horton, a cousin of Marie Doro.

Miss Horton was born and educated in Cincinnati, O., and up to a year ago studied to become a concert pianist. She abandoned the piano at the earnest advice of Miss Doro, who assured her that her voice meant more to her than the piano ever could.

Accordingly, Miss Horton came to New York and commenced to study with James Macelle, who declares that the young lady will be in grand opera in the very near future.

Miss Horton is at the Strand this week.

## LIONEL BARRYMORE SIGNS WITH METRO.

Lionel Barrymore has signed a long time contract to appear exclusively in Metro feature productions according to an announcement made at the Metro offices in the Heidelberg Building early this week. Mr. Barrymore recently finished playing the stellar role in "A Yellow Streak," a Columbia-Metro feature. It is Mr. Barrymore's present plan to take a rest of several weeks before starting on his next picture. During this time he will go to the wilds of Long Island on a shooting trip in quest of the festive wild duck. While on Long Island Mr. Barrymore expects to spend a day or two on the country estate of his illustrious uncle, John Drew, who lives near Southampton.

Immediately upon his return to New York Mr. Barrymore will begin work on the big five part feature, "The Mysterious House," in which he will be co-starred with Marguerite Snow. "The Mysterious House" will be produced by the Columbia Picture Corporation, for release on the Metro program. It is the first time that these two stars have been engaged for the same feature, and

their joint appearance will be welcome by a host of admirers.

Miss Snow is now in Savannah, Ga., making exteriors for the Rolfe-Metro feature, "The Upstart," a five part picturization of the play of the same name, written by Thomas Barry. "The Upstart" had a short run on the speaking stage in both Chicago and New York last season.

## MAKATO INOKUCHI, JAP. ACTOR.

Composer and scholar, as well as actor, describes Makato Inokuchi, the polished Japanese, who is making such a splendid impression by reason of his late work in Balboa feature films. This young Oriental is a man of parts who never attempts anything unless he can do it well, and there are few things within his range of accomplishment that he cannot do well.

Makato Inokuchi was born in Tokio, Japan, in 1887. After going through his home town high school and Waseda College, he came to this country and studied in Chicago University and Princeton.

Becoming interested in the theatre he went through the foremost dramatic school in New York, but not for the purpose of becoming an actor.

However, he was persuaded to make his debut in "Bought and Paid For." Then he appeared in "The Daughter of Heaven," with Viola Allen. For this production he composed a number of songs. Then his talents were sought by Walker Whiteside, for the production of "Mr. Wu," in the staging of which he gave assistance.

The first invitation to go into pictures was spurned by Inokuchi as beneath his dignity. But, finally, he succumbed to the temptations of the Pathe Company, following which he played for George Kleine, Fox, Seig, Daniel Frohman, and a number of other important cinema producers, subsequently joining Balboa at Long Beach.

In addition to all of these activities in so short a period, Makato Inokuchi is also an author.

Right now he is working on several Japanese-American stories, which will ultimately find their way to the screen. He is in this country to learn all that he can, after which he intends to go back home and apply his acquired knowledge there, both on the stage and screen. But in the meantime, Makato Inokuchi will continue to be seen in Balboa pictures, as he is a member of the Horkheimer Stock Company.

## FLORENCE ROCKWELL TURNS CASUAL INCIDENT TO GOOD ACCOUNT.

Florence Rockwell adds realism to her role in "He Fell in Love With His Wife," the first production in which the former stage star is to appear for Pallas pictures, through her recollection of an incident when she was playing in a New York theatre several years ago. Miss Rockwell's role is that of a poor young woman thrown on her own resources, when she finds the man she thought was her lawful husband had duped her. She is taken to the poorhouse and later claimed by another as his wife.

The scenes, so true to life, bring back to Miss Rockwell the thought of the predicament of a woman who probably would have met the poorhouse fate in the metropolis had it not been for Miss Rockwell's kindness.

Miss Rockwell, then a prime favorite in New York, received a letter from a woman requesting clothes, which she said she needed that she might go out and seek work. Without them, she said, she would be forced to the poorhouse. Miss Rockwell sent the woman a large bundle of her clothes and the woman was successful in finding employment.

"I never realized what a poorhouses really was—what misery is to be found in one—until the realism of the scenes in "He Fell in Love With His Wife" showed me. I am more glad than ever now that I could have done something to keep a worthy woman out of such a place.

## Special Announcement!

## MUTUAL MASTERPICTURES DE LUXE EDITION

Beginning the week of Jan. 17, 1916, the Mutual Film Corporation will present a new and startling array of Mutual Masterpictures to be known as "Mutual Masterpictures De Luxe Edition." THREE of these productions will be released EVERY WEEK—each in five reels. We predict that these features will establish a new standard of quality. A few of the plays in this new edition are:

"SILAS MARNER," from George Eliot's famous novel, featuring Frederic Warde, Broadway's distinguished Shakesperian actor. (Thanouser.)

"THE OTHER SIDE OF THE DOOR,"—featuring Harold Lockwood. (American.)

"THE IDOL OF THE STAGE,"—featuring the Broadway favorite, Malcolm Williams. (Gaumont.)

"VENGEANCE IS MINE!"—featuring Crane Wilbur. (Horsley.)

"AS A WOMAN SOWS,"—featuring Gertrude Robinson. (Gaumont.)

"THE HAIT,"—featuring William Clifford. (Horsley.)

"THE FIVE FAULTS OF FLO,"—featuring Florence LaBadie. (Thanouser.)

LORD LOVELAND DISCOVERS AMERICA,"—featuring the Broadway stars, Arthur Maude and Constance Crawley. (American.)

These Mutual Masterpictures (De Luxe Edition) will be released in addition to the regular \$5,000,000 Mutual Program. For full details WRITE or WIRE at once.

## MUTUAL FILM CORPORATION

JOHN R. FREULER, Pres., 71 W. 23d St., New York City.

Exchanges in 68 Cities.



## FAMOUS PLAYERS TO RELEASE FOUR STELLAR PRODUCTIONS IN JANUARY.

### NEXT MONTH'S OUTPUT STRIKES A BALANCE BETWEEN ADAPTATIONS AND ORIGINAL SCRIPTS.

In view of the controversy which is rife among producers concerning the relative merits of the adaptation of successful plays and novels, as compared with original stories, to the motion picture screen, the announcement of the Famous Players releases on the Paramount program for the first month of the new year proves particularly interesting.

Adolph Zukor, president of the Famous Players, is among the staunchest advocates of the desirability of adapting any meritorious dramatic material, from whatever source, to the requirements of the screen. But that his earnest advocacy of the play and the story has not closed his eyes to the power of the photoplay which is written expressly for the screen, is clearly demonstrated by the fact that, of the next four films released by his company, two are adaptations and two are original scripts.

On Jan. 3, Pauline Frederick appears in an adaptation of Henry Arthur Jones' great human drama, "Lydia Gilmore," the first Paramount release for 1916; on 10, Marguerite Clark will be seen in an adaptation of "Mice and Men;" on 20, Mary Pickford stars in "The Foundling," an original script, and on 24, Hazel Dawn plays "My Lady Inco," another original photoplay.

Thus the score stands even between adaptations and original photoplays—a fact which is symbolic of the attitude of the Famous Players on this question, which has been broadly agitated throughout the trade. As Mr. Zukor stated in a recent interview, the strictures which have been drawn on the adaptation of plays and stories by some manufacturers, indicate that they have assumed the attitude that because a plot was used on the stage or has appeared in print, it is necessarily bad material for motion picture use.

It has been the contention of Mr. Zukor that the source of a plot or a theme was of absolutely no moment in determining its value for motion pictures, which must be based solely on the intrinsic merits of the individual plot, considered purely from the photoplay standpoint. The releasing of an equal number of adaptations and original subjects, though purely accidental in its arrangement, is concretely significant of the fact that this company is not prejudiced either for or against the one means of obtaining material as contrasted with the other.

"Lydia Gilmore," in which Pauline Frederick makes her first appearance since her triumphant presentation in "Bella Donna," is one of the most successful of the powerful dramas from the pen of Henry Arthur Jones. Unlike the roles in which Miss Frederick has recently been starred it is the story of a noble woman whose love for her little son leads her to shield him at the sacrifice of her own conscience. His father is guilty of infidelity and of murder, but in order to save her son from disgrace, Mrs. Gilmore perjures herself on the witness stand and suffers unmitigated torture until she is finally exposed by a servant, who gives damning testimony to the court.

In the supporting cast appear the noted stage favorite, Vincent Serrano, who was especially engaged to play Dr. Gilmore, in which role he makes his screen debut; Thomas Holding, Michael Raie, Robert Cain and Helen Lutterell.

"Mice and Men," in which Marguerite Clark is starred, is an adaptation of the famous play by Madeline Lucette Ryley, in the stage version of which Annie Russell and Lady Gertrude Forbes-Robertson scored great personal success in New York and London, respectively. It is the story of a little girl who is adopted by a scientist who becomes possessed with the idea that the girls he knows are too frivolous to make good wives. He determines to train this orphan to suit his own ideals and then marry her. But the philosopher has reckoned without youth.

He soon finds himself the rival of his own nephew, a young army officer. The development of the girl under the tuition of the professor and her ultimate struggle between gratitude for what the older man has done for her and the neutral interest which she takes in the officer give Miss Clark a great opportunity to do some of her best histrionic work.

Mary Pickford's next starring vehicle is "The Foundling," which presents a story of beautiful sentiments and tender appeal to the finer senses. "The Foundling" epitomizes in a strongly dramatic manner the sufferings of a girl cast out into the world by the hatred of her father, because her birth has caused the death of the wife he had loved and worshipped.

As the castaway child, as the slavey in the home of the cruel woman who takes her from the orphanage, as the servant in the boarding house, and as the triumphant but humble girl of her father's dreams and love, when she is finally returned to his home and restored to the social position rightfully hers, Miss Pickford is consistently charming and artistically effective.

## FEATURE FILM DIRECTORY.

### EQUITABLE FEATURES.

"THE BLUDGEON" (Equitable) Star KATHRYN OSTERMAN, Five Reels, Oct. 18.  
"DIVORCED" (Triumph) Star HILDA SPONG, Five Reels, Oct. 25.  
"THE BETTER WOMAN" (Triumph) Star LEONORE ULBRICH, Five Reels, Nov. 1.  
"SHOULD A WIFE FORGIVE" (Equitable) Star LILLIAN LORRAINE, Five Reels, Nov. 8.  
"THE COWARDLY WAY" (Equitable) Star FLORENCE KREED, Five Reels, Nov. 15.  
"A DAUGHTER OF THE SEA" (Equitable) Star MURIEL OSTRICH, Five Reels, Nov. 22.  
"NOT GUILTY" (Triumph) Star CYRIL SCOTT, Five Reels, Nov. 29.  
"THE WAKING" (Triumph) Star HENRY KOLKER, Five Reels, Dec. 6.  
"CREEPING TIDES" (Equitable) Star ALEXANDRA CARLISLE, Five Reels, Dec. 13.  
"THE DRAGON" (Equitable) Star MARGUERITE FISCHER, Five Reels, Dec. 20.  
"THE LABYRINTH" (Equitable) Star GAIL KANE, Five Reels, Dec. 27.  
"IDOLS" (Equitable) Star KATHERINE KAELED, Five Reels, Jan. 3.

### WORLD FILM.

"THE FAMILY CUPBOARD" (Brady) Star HOLBROOK BLINN, Five Reels, Oct. 11.  
"THE HEART OF THE BLUE RIDGE" (Shubert) Star CLARA KIMBALL YOUNG, Five Reels, Oct. 18.  
"SALVATION NELL" (California) Star DEATRICE MICHELENA, Five Reels, Oct. 25.  
"BOUGHT" (Shubert) Stars FRED K. LEWIS and ETHEL TERRY, Five Reels, Nov. 1.  
"BUTTERFLY ON THE WHEEL" Stars HOLBROOK BLINN and VIVIAN MARTIN, Five Reels, Nov. 15.  
"THE CODE OF THE MOUNTAINS" Star MOLLIE KING, Five Reels, Nov. 22.  
"THE SINS OF SOCIETY" Star ROBT. WARWICK, Five Reels, Nov. 29.  
"A MODERN CAMILLE" Star CLARA KIMBALL YOUNG, Five Reels, Dec. 6.  
"THE GRAY MASK" Star EDWIN ARDEN, Five Reels, Dec. 13.  
"OVER NIGHT" (Brady) Star VIVIAN MARTIN, Five Reels, Dec. 20.  
"THE RACK" (Brady) Star ALICE BRADY, Five Reels, Dec. 27.  
"THE LITTLE CHURCH AROUND THE CORNER" (Blaney) Star EMILIE POLINI, Five Reels, Jan. 3.

### PARAMOUNT.

"BLACKBIRDS" (Lasky) Star LAURA HOPE CREWS, Five Reels, Oct. 14.  
"THE CHORUS LADY" (Lasky) All Star Cast, Five Reels, Oct. 18.  
"THE SECRET SIN" (Lasky) Star BLANCHE SWEET, Five Reels, Oct. 21.  
"THE YANKEE GIRL" (Morocco) Star BLANCHE BING, Five Reels, Oct. 25.  
"THE MASQUERADE" (Famous Players) Star HAZEL DAWN, Five Reels, Oct. 28.  
"CARMEN" (Lasky) Star GERALDINE FARRAR, Eight Reels, Nov. 1.  
"STILL WATERS" (Famous Players) Star MARGUERITE CLARK, Five Reels, Nov. 4.  
"MADAME BUTTERFLY" (Famous Players) Star MARY PICKFORD, Six Reels, Nov. 8.  
"BELLA DONNA" (Famous Players) Star PAULINE FREDERICKS, Five Reels, Nov. 15.  
"MUMMY AND THE HUMMING BIRD" (Famous Players) Star CHAS. CHERRY, Five Reels, Nov. 18.  
"CHIMMIE FADDEN OUT WEST" (Lasky) Star VICTOR MOORE, Five Reels, Nov. 22.  
"GENTLEMAN FROM INDIANA" (Pallas) Star DUSTIN FARNUM, Five Reels, Nov. 25.  
"PRINCE AND THE PAUPER" (Famous Players) Star MARGUERITE CLARK, Six Reels, Nov. 29.  
"MR. GREX OF MONTE CARLO" (Lasky) Star THEODORE ROBERTS, Five Reels, Dec. 2.  
"JANE" (Morocco) Stars CHARLOTTE GREENWOOD and SYDNEY GRANT, Five Reels, Dec. 6.  
"THE UNKNOWN" (Lasky) Star LOU TELLEGEN, Five Reels, Dec. 9.  
"THE CHEAT" (Lasky) Star FANNY WARD, Five Reels, Dec. 13.  
"THE REFORM CANDIDATE" (Pallas) Star MACLYN ARBUCKLE, Five Reels, Dec. 16.  
"THE FOUNDLING" (Famous Players) Star MARY PICKFORD, Five Reels, Dec. 20.  
"THE RED WIDOW" (Famous Players) Star JOHN BARRYMORE, Five Reels, Dec. 23.  
"THE IMMIGRANT" (Lasky) Star VALESKA SCRATT, Dec. 27.  
"THE OLD HOMESTEAD" (Famous Players) All Star Cast, Five Reels, Dec. 30.

### METRO.

"DESTINY: OR, THE SOUL OF A WOMAN" (Rolle) Star EMILY STEVENS, Six Reels, Sept. 6.  
"THE SILENT VOICE" (Quality) Star FRANCIS X. BUSHMAN, Five Reels, Sept. 13.  
"THE BETTER MAN" (Rolle) Stars HENRY KOLKER and RENEE KELLY, Five Reels, Sept. 20.  
"AN ENEMY TO SOCIETY" (Columbia) Stars HAMILTON REVELLE and LOIS MEREEDITH, Five Reels, Sept. 27.  
"SONGS OF THE WAGE SLAVE" (Pop. Players) Star EDMUND BREESE, Five Reels, Oct. 4.  
"EMMY OF STORK'S NEST" (Columbia) Star MARY MILES MINTER, Five Reels, Oct. 11.  
"THE FINAL JUDGMENT" (B. A. Rolfe) Star ETHEL BARRYMORE, Five Reels, Oct. 18.  
"MY MADONNA" (Pop. Players) Star MME. PETROVA, Five Reels, Oct. 25.  
"TABLES TURNED" (B. A. Rolfe) Star EMMY WEHLEN, Five Reels, Nov. 1.  
"PENNINGTON'S CHOICE" (Quality) Star FRANCIS X. BUSHMAN, Five Reels, Nov. 8.  
"THE WOMAN PAYS" (B. A. Rolfe) Star VALLI VALLI, Five Reels, Nov. 15.  
"ONE MILLION DOLLARS" (B. A. Rolfe) Star WILLIAM FAVERHAM, Nov. 22.

### V. L. S. E.

"THE GREAT RUBY" (Lubin) Stars OCTAVIA HARDWORTH and BEATRICE MORGAN, Five Reels, Sept. 10.  
"THE MAN TRAIL" (Essanay) Star RICHARD C. TRAVERS, Six Reels, Sept. 13.  
"THE CIRCULAR STAIRCASE" (Selig) Stars EUGENIE BESSNER and GUY OLIVER, Five Reels, Sept. 20.  
"PLAYING DEAD" (Vitagraph) Stars MR. and MRS. SIDNEY DREW, Five Reels, Sept. 20.  
"TILLIE'S TOMATO SURPRISE" (Lubin) Star MARIE DRESSLER, Six Reels, Sept. 20.  
"THE DUST OF EGYPT" (Vitagraph) Star EDITH STOREY, Five Reels, Oct. 4.  
"THE VALLEY OF LOST HOPE" (Lubin) Star ROMAIN FIELDING, Five Reels, Oct. 11.  
"IN THE PALACE OF THE KING" (Essanay) Star RICHARD C. TRAVERS, Five Reels, Oct. 11.  
"A BLACK SHEEP" (Selig) Star OTIS HARIAN, Five Reels, Oct. 18.  
"THE MAN WHO COULDN'T BEAT GOD" (Vitagraph) Star MAURICE COSTELLO, Five Reels, Oct. 18.  
"THE RIGHTS OF MAN" (Lubin) Star RICHARD BUEHLER, Five Reels, Oct. 25.  
"THE TURN OF THE ROAD" (Vitagraph) Star JOSEPH KILGOUR, Five Reels, Nov. 1.  
"THE RAVEN" (Essanay) Star HENRY WALTIAL, Five Reels, Nov. 3.  
"SWEET ALYSSUM" (Selig) Star TYRONE POWER, Five Reels, Nov. 15.  
"HEIGHTS OF HAZARD" (Vitagraph) Star CHAS. RICHMAN, Five Reels, Nov. 15.  
"THE CAVE MAN" (Vitagraph) Star ROBERT EDSON, Five Reels, Nov. 20.

### KLEINE-EDISON.

"THE DANGER SIGNAL" (Kleine) Star ARTHUR HOOPS, Five Reels, Dec. 1.  
"THE DESTROYING ANGEL" (Edison) Star MABEL TRUNNELLE, Five Reels, Dec. 8.

### MUTUAL MASTERPIECES.

"MONSIEUR LECOQC" (Thanhouser) Stars WM. MORRIS and FLORENCE LA BADIE, Four Reels, Aug. 26.  
"INFATUATION" (American) Stars HARRY POLLARD and MARGUERITE FISCHER, Four Reels, Sept. 2.  
"THE WOLFMAN" (Reliance) Stars BILLIE WEST and RALPH LEWIS, Four Reels, Sept. 9.  
"THE MAN FROM OREGON" (Mutual) Stars HOWARD HICKMAN and CLARA WILLIAMS, Five Reels, Sept. 16.  
"THE HOUSE OF SCANDALS" (American) Stars HAROLD LOCKWOOD and MAY ALLISON, Four Reels.  
"THE PRICE OF HER SILENCE" (Thanhouser) Star FLO LA BADIE, Four Reels.  
"BRED IN THE BONE" (Reliance) Star LILLIAN GISH, Four Reels.  
"THE BRINK" (Mutual) Stars FOREST WINANT and RHEA MITCHELL.  
"THE MIRACLE OF LIFE" (American) Star MARGUERITE FISCHER.  
"THE WIFE" (Thanhouser) Star GERALDINE O'BRIEN, Four Reels.  
"THE SEVENTH NOON" (Mutual) Star ERNEST GLENDINNING, Five Reels.  
"THE END OF THE ROAD" (American) Stars HAROLD LOCKWOOD and MAY ALLISON, Five Reels.  
"INSPIRATION" (Thanhouser) Star AUDREY MUNSON, Four Reels.  
"THE STRIFE ETERNAL" (Mutual) Star BLANCHE FORSYTHE, Five Reels.  
"THE FORBIDDEN ADVENTURE" (Mutual) Stars LOUISE GLAUM and HERSEL MAYALL, Five Reels.  
"THE BUZZARD'S SHADOW" (American) Stars HAROLD LOCKWOOD and MAY ALLISON, Five Reels.  
"THE MILL ON THE FLOSS" (Thanhouser) Star MIGNON ANDERSON, Five Reels.  
"THE PAINTED SOUL" (Mutual) Star BESSIE BRISCALE, Five Reels.



## THE CLIPPER'S HEALTH DEPARTMENT

BY DR. MAX THOREK, Chicago.

Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital; Consulting Surgeon Sheridan Park Hospital, Chicago; Surgeon White Rats and Actors Fund, etc., etc.



These articles are written exclusively for the NEW YORK CLIPPER. Questions pertaining to health, disease, hygiene, self-preservation, prevention of diseases and matters of general interest in health will be answered in this column. ADDRESS ALL INQUIRIES TO DR. MAX THOREK, AMERICAN HOSPITAL, CHICAGO, ILLS. Where space will not permit or the subject is not suitable for an open answer, letters will be sent to the applicant personally. Dr. Thorek should not be expected to diagnose or prescribe in these columns for individual diseases.

### SEASONABLE SUGGESTIONS.

The time is at hand when "colds in the head," disarrangement of the respiratory organs and general "colds" affect to greater or less extent almost everybody. None of us is immune to these conditions. With the performer a "cold" is a serious proposition, no matter how mild the affection may be. And people of the stage are peculiarly susceptible to these barometric diseases.

Every performer should know what to do at the onset of a cold. Neglect and disregard of the first symptoms is often followed by very unpleasant consequences.

I have observed that the first thing a performer does when he feels chilly or a discharge from the nose is manifest, is to send to the drug store and "dope" himself with patent medicines and nostrums of every possible kind and description. This is wrong, very wrong. Many a case of pneumonia or serious laryngeal affection is the direct result of promiscuous "patent medicine self-medication" and utter disregard of the first and more simple measures of "common sense variety."

The ordinary and often neglected simple "pain in the back" is frequently a precursor of Bright's disease or even more serious trouble. A simple hoarseness of mild nature often means to the actor and actress the loss of a season's work, besides physical discomfort. An apparently simple pain in the throat is often enough the forerunner of diphtheria or tonsillar abscess, etc. An ordinary *la grippe* has been followed by a chain of after disorders. A simple pleurisy, when untreated, only too often leads to other complications. Diseases of serious nature can, in thousands of instances, be averted by proper "first aid methods," "common sense" treatments, and a rudimentary knowledge of "Samaritan" principles.

In any of the aforementioned conditions the first thing to do, at the onset, is to take a brisk purge. This is a general statement which requires a few remarks. Purges are of various kinds and different in action. A glassful of curate of magnesia is best for the purpose. This will act promptly. In conjunction with this, let your diet be simple, for the time being anyway. As a matter of fact it has been proved that the fact that people overload their stomachs is itself a potent factor in the production of colds and catarrhal conditions generally.

The singer must at once limit the use of his vocal cords. If he disregards this dictum he will get into trouble. What fills the throat specialist's office with performers is the fact that they neglect this simple instruction. If they were to heed nature's warning and pay attention to themselves as soon as the first symptoms were manifest, no such things would happen, or they would, at least, minimize the severity of the attack. But they don't do that. Nine out of ten will go on in spite of slight fever and general malaise. They will disregard nature's warning and then wonder why that laryngitis, influenza or catarrh?

If the lining of the nose begins to feel dry—annoint it with some bland substance—cold cream, sweet oil or similar substance. My preference is for albolene. This annointing should be done thoroughly. Dip your little finger in the albolene and introduce into the interior of the nose as far as possible. Repeat the procedure three or four times a day.

There are two principal fallacies to which people of the stage are subject when the question of "acute-cold" is broached. The first is: They are

great patent medicine annihilators; the second: They use Turkish baths promiscuously.

With reference to the drugs they make use of the following, as a rule: Aspirin, phenacetine, headache powders, quinine, Dover's powder and a great array of patent stuff. Aspirin holds first place. I know performers who are never without a boxful of five-grain tablets of aspirin. In its place and used in moderation, it is all right. Five grains every two hours until ten doses are taken is quite enough. I remember a prominent actor dying in Chicago from an overdose of aspirin. He was found dead at a hotel some years ago. Phenacetine is even more dangerous and should not be used under any circumstances, especially by people whose hearts are not up to the standard. Quinine as an abortive for colds is useless. Dover's powders contain opium, and many a "dope fiend" emerged from the apparently harmless use of "Dover's powders." While it is true that all these preparations do good when given on specific indications and in proper dosage, we are discussing their promiscuous use among performers generally, and here is where the greatest harm is produced. With reference to the patent stuff, no words condemnatory enough can be found in their behalf. The public is waking up, and while greater restrictions are placed on the dangerous preparations, the conditions are by no means, as yet, ideal.

About the Turkish bath. You often hear stage folks say: "I have a bad cold and think I'll take a Turkish bath to sweat it out." Turkish baths have a legitimate place in our curative armamentarium and do a great deal of good, but not in acute colds. In these cases they undoubtedly invite pneumonia many times. They are even more dangerous for persons whose general condition is run down and who harbor a leaking valve or some diseased condition of the heart muscle. It is by far better to take a foot bath. This is readily given at home or in the hotel, is not so severe and, as a general proposition, by far more effective. Immerse the legs and feet in hot water. You may add a handful of mustard to the bath. Wrap yourself in a blanket or two and promote sweating by drinking hot lemonade, or a similar drink. Avoid drafts while the bath is being taken. After you are through bathing a thorough alcohol rub and going to bed is very beneficial.

With this simple treatment, the foot bath, purge, low diet and a stay in bed for a full day will often abort an attack of any of the conditions mentioned above.

There are individuals who are peculiarly susceptible to contract "colds" of all sorts. This susceptibility can be overcome by proper physical training and increase of bodily resistance. A thorough search should be made to find the underlying factor. Children who suffer frequently from nasal catarrh, etc., should be examined thoroughly, and it will often be found that the underlying factor is the presence of adenoids. In adults nasal obstructions of all sorts predispose to these conditions, and they should be met with appropriate treatment. General measures should also be adopted. The clothing should be warm and light and wool should be worn next the skin. The healthy action of the skin should be promoted by a cold or tepid daily bath, followed by a thorough drying or rubbing. Sleep with open windows. Avoid drafts when overheated and tired particularly, and avoid hot, stuffy rooms.

### ANSWERS TO CORRESPONDENTS.

#### MALARIA AND ARTICULATION.

R. H. Lansing, Ia., writes:

DEAR DOCTOR: While playing stock at Hamilton, Tex., during the season of 1908, I contracted malaria. I was forced to enter a hospital for three weeks. Since that time my articulation has been bad. I had to give up playing parts and am doing advance work now. I am very desirous of doing parts again. I was a heavy liquor user before, but am moderate now. A doctor in Fort Worth, Tex., told me that medicine would do me no good, and that it is best to let nature take its course. I am forty-three years of age. Until the death of my wife, four years ago, I enjoyed good health. I am a heavy smoker. I have been greatly interested in the "Health Department of THE CLIPPER," and will look forward to receive an early reply.

#### REPLY.

Moderate your smoking. Cut out the liquor entirely, if you possibly can. Have a Wasserman test made (on general principles). Let me know the result of the test. Take five grains of quinine, three times a day. Should you notice buzzing in the ears or other unpleasant symptoms, reduce the dose of quinine. Nature often asks to be helped along, and from times immemorial mankind has helped it. You do the same and let me hear from you.

#### DESPONDENCY.

MRS. W. A. A., New York, N. Y., writes:

DEAR DOCTOR: An old friend of mine advised me to consult you through THE NEW YORK CLIP-

PER, of which we are readers. I have a son who is thirty years of age. He has spells of despondency without a reason. I have had some of the best physicians, and they invariably tell me there is nothing the matter with him—that he is all right physically. It is a plain case of periodic despondency as far as I can make out. What would you suggest under the circumstances? Of course he is of a worrisome disposition, and if things do not go right he becomes fretful and very nervous. An early reply will be appreciated.

#### REPLY.

If there is no mental trouble (incipient), it is up to him to "train" and subdue his introspective and morose disposition. I am not a Christian Scientist in the sense that it is understood, but in a case like that of your son, "mental influences" are an excellent adjunct to a healthy existence. Incubate Perry's philosophy, and if you succeed in doing that your boy will be cured. "To make the most of dull hours, to make the most of dull people, to like a poor jest better than none, to wear the threadbare coat like a gentleman, to be ready with a smile, to hitch your wagon to the old horse—if no star is handy—that is wholesome philosophy."

#### STIMULANT FOR SCALP.

MOLLIE, Knoxville, Ia., writes:

DEAR DOCTOR: Kindly advise, through THE CLIPPER, a stimulant for scalp to promote growth of the hair. My scalp is neither diseased nor is there dandruff. Hair is thin and lifeless, due, in a

measure, I think, to wearing a wig every night in my work. I have discarded all false hair for street wear.

#### REPLY.

In cases like yours I like the lotion recommended by Dr. Walch, of London. The formula is as follows:

Salicylic acid..... 3 drachms  
Carbolic acid..... 1 drachm  
Castor oil..... 3 drachms  
Spr. vin. rectif. to make 6 ounces.

Use this preparation on your scalp—morning and upon retiring, and I hope it will do you good.

#### WRONG ADVICE.

MISS P. L. McD., Seattle, Wash., writes:

DEAR DOCTOR: My daughter is suffering from Bright's disease, and the doctor also says that she has a weak heart. I was told to have the girl drink large quantities of water. What do you think about that? Your advice through the Health Department of THE CLIPPER will be much appreciated.

#### REPLY.

It is wrong advice, no matter who suggested it. You would not think of playing the piano if your fingers were sore? Of course not. The same is true to diseased kidneys and weak heart. Why burden a weak heart and "striking" kidneys to do extra work in pumping the water out, when they need rest to recuperate?

#### HYDROPHOBIA.

MR. J. V., Detroit, Mich., writes:

DEAR DOCTOR: Please advise me, through THE CLIPPER, whether hydrophobia results unconditionally from the bite of a rabid dog.

#### REPLY.

Any rabid animal may transfer the disease by biting a healthy person. A cat, a goat, mule, ass, etc., can transmit it.

#### IMPORTANT QUESTIONS.

MRS. D. M., Philadelphia, Pa., writes:

DEAR DOCTOR: As an old actress I take the liberty to ask you the following questions, which I hope you will answer in the "OLD RELIABLE." First—Is cancer contagious? Second—Does a fibroid often become converted into cancer? Third—How can one tell positively that cancer of the uterus exists? Fourth—if a physician would say, "It is just a touch of cancer," is the case still curable? An immediate reply will greatly oblige a worried woman.

#### REPLY.

1—No. 2—Sometimes. 3—By physical examination and microscopic sections. 4—That depends whether or not the "touch" is localized strictly to any particular portion or has invaded other parts. If local it is curable, if diffuse it is incurable.

#### MILK LEG.

MR. U. G. G., Baltimore, Md., writes:

DEAR DOCTOR: I am tired of fooling around and want to know the truth, hence my appeal to THE NEW YORK CLIPPER for advice. My wife and I do an act which is not at all strenuous. She gave birth to a baby two and a half months ago. She is still in bed and very ill. My doctor says she has a "milk leg" (whatever that may mean). I want to know your views in the matter. Will she recover? The baby is well.

#### REPLY.

My views are those of every trained physician. Milk leg is a swelling of the limb as a result of clotting of blood within the vessels of the afflicted limb. In older times the superstitious were ignorant and held the view that the milk settled in the limb—hence its name. If there are no other complicating conditions your wife will get well. Have her rest in bed until cured. The limb must be elevated and the general nutrition of the patient looked after. Do not permit anybody to apply massage to the leg, which is so often wrongly done. Keep her in good spirits and quit your worrying. I am confident everything will be all right.

#### DISSOLVING GALL-STONES.

MRS. T. B., Lincoln, Neb., writes:

DEAR DOCTOR: I am suffering from gall stones and am having attacks very often now. I have been told that they can be dissolved by certain medicines. Please let me know the name of these drugs and where I can get them. Will they surely dissolve the stones? I am forty-four years old and identified with the dramatic profession. Your answer in THE CLIPPER will be eagerly looked for.

#### REPLY.

Do not be fooled. There are NO medicines that will dissolve gall-stones. Exploiters and humbuggers have devised tricky means to get money under false pretense by promising that their preparations will dissolve the stones, but that is not the truth. They sell an oil and follow it with an alkali. The combination of these two will form concretions in the bowel which, when passed, will give the appearance of stones, but they are not. You can take any healthy person and give him a dose of oil, then have him take a Sedlitz powder about an hour later, and they also will pass these "stones." Do not be humbugged.

C. A. MILLERTON, New York; E. C. EIDSMORE, Blanchardville, Wis.; K. S., Chicago; F. N. Z., Milwaukee, Wis.; JACK WHITE, Boston, Mass.; MYRTLE AGE, Washington, D. C.; G. F. G., Boston, Mass.; R. S. D., Sheboygan, Wis.; P. L. K., Bloomington, Ill.: Answers have been sent direct. GEORGE—Your special delivery sent to you was returned marked "Incorrect address." Let me know your address. GRACE—About fifty cents worth ought to last you a fortnight. NATHAN G., Newark, N. J.—Have your eyes examined. Stop taking headache powders. If your eyes are found normal have specimen of urine examined in reliable laboratory. S. Q. A., London, Eng.—It does not differ from anywhere else on the civilized globe. H. L., New York—Do not think about it. Your trouble is imaginary.

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## OUT OF TOWN NEWS

**San Diego, Cal.**—Spreckels (Walter C. Smith, res. mgr.) the usual big business with six acts and three pictures. The shows are pleasing and being "split weeks," offer a line of diversified acts which are bound to suit.

**EMPEROR.**—Jane O'Rourke and Players, in stock. "The Voice Within" 12-18.

**ISIS.**—Forbes-Robertson and company, in "Hamlet" and "Passing of the Third Floor Back," 9-11. The receipts from the performance of "Hamlet," 9, went to the Belgian Christmas Fund.

**SAVOY** (Scott A. Palmer, mgr.)—Pantages vaudeville week of 13: Billy Batchelor and company, in "Broadway Revue," Alexander and Scott, Prince and Deerie, Chas. King and Virginia Thornton and company, Joe Whitehead, and Wills and Hassan.

**PICKWICK** (F. N. Howe, mgr.)—Four vaudeville acts and pictures.

**GAIETY** is dark.

**PRINCESS.**—Feature photoplays.

**BROADWAY** and **SUPERBA**, Paramount films.

**ALHAMBRA**, **CASINO**, **DREAM**, **GRAND**, **HILLCREST**, **PALACE**, **UNION**, **ILLUSION**, **FAIRMOUNT**, **CABRILLO**, **LOGAN** and **PLAZA**, pictures only.

### NOTES.

**SAMUEL HALLER**, general manager for E. W. McConnell, who had charge of ten of the concessions at San Francisco Expo., has resigned his position on account of ill health, and will spend the Winter here.

The Jockey Club announces that the Tia Juana race track will positively open Jan. 1, and as the track is fast nearing completion there is assurance that everything will be ready then for racing.

Many of the horses are arriving, and by Dec. 15 the track will be in shape for try-outs. Well known men of racing circles will handle the races, among whom are Harry Morley, starter; presiding judge, C. H. Pettigill, with J. J. Holtzman and L. J. Rose, associate judges. President Coffroth, Baron Long, treasurer, and H. A. Houser, secretary, are the other members of the staff. Some of the best stables in the country will be in evidence at the opening.

**Oakland, Cal.**—Macdonough (F. A. Geise, mgr.) "Daddy Long Legs" is underlined for Dec. 20-25.

**ORPHEUM** (Geo. Eber, mgr.)—Bill 12-18: Claude Gillingwater and company, the Canines, Stuart Bates, Mme. Donald-Ayer, General Ed. Lavine, Leon Sisters and company, Page, Hack and Mack, and photoplays.

**PANTAGES** (H. E. Cornell, mgr.)—Bill 12-18: "The Prosperity Eight," Santos and Hayes, "The Sorority Girls," Stein and Hume, Johnnie and Ollie Vanis, Elise Schuyler, Jonathan, and feature films.

**HIPPODROME** (J. W. Jackson, mgr.)—Vaudeville and photoplays, split week.

**REPUBLIC** (Jack Tripp, mgr.)—Five vaudeville acts, split week, and feature films.

**FRANKLIN** (Rex Midgley, mgr.)—Feature films, orchestra and organ recital.

**OAKLAND, CAMERA, REGENT, SAN PABLO, GEM, GAIETY, SEQUOIA** and **HILLMAN'S**, motion pictures only.

**Mobile, Ala.**—Lyric (M. A. McDermott, mgr.) "In Storybook Land" (local) Dec. 15. "The Pink Lady" 25, the Boston Grand Opera Co., in "The Bohemian Girl," 27.

**COLUMBIA** (Laurendine & Touart, mgrs.)—

Lund's Lone Star Girls played a week's engagement at this house ending 11, to good business.

**CROWN, EMPIRE, CRESCENT** and **QUEEN**, feature films.

### NOTES.

THE ROYAL THEATRE, under the management of "Dad" Keenn, has closed. Several are after the house, and it will possibly re-open in the near future.

**MANAGER McDERMOTT**, of the Lyric, has booked "The Birth of a Nation" to appear at the Lyric week of Feb. 28, 1916, and already many out-of-town mail orders have been received for seats. There will be matinees daily, as well as evening performances. Many inquiries have also been made to the management regarding "Ben-Hur" later in the season.

**MISSSES GEORGIA A. and KITTIEBELLE STIRLING**, of Mobile, are in Meridian, Miss., at the Majestic Theatre. Mrs. Ida Crawford and sister, Henrietta Jacobson, formerly in the orchestra at this house, having gone to Hotel Seminole, Jacksonville, Fla., as members of that orchestra.

**Milford, Mass.**—Opera House (F. Tompkins, mgr.) vaudeville and pictures. Bill week of Dec. 13: Kathleen Emmerson, West and Tate, the Dancing Keelers, and Smith and Kenny.

**IDEAL** (F. M. Egar, mgr.)—Pictures and songs.

### NOTES.

**LOU CHRISTY**, leading man of the "Nobody Home" company that played Fall River, Mass., last week, was a visitor over Sunday.

The "prosperity" boom has at last hit Milford. Everyone who wants to work can get employment. Most of the industries are working till 9 P. M., and the Opera House and Ideal are feeling the effects of the boom by having capacity houses every night.



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